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ABSTRACT

The guide describes fifty-four diverse federal programs and activities which are potential sources of financial and other assistance to those interested in various aspects of folklife. Potential users are folk artists; folklorists; researchers in linguistics, anthropology, and ethnology; members of ethnic or regional groups involved in presenting or preserving aspects of their cultural heritage; or American people generally. The efforts of John Wesley Powell, John Collier, Holger Cahill, the Archive of American Folk Song, the Bureau of American Ethnology, and other people and institutions are noted in a short introductory section describing 200 years of contradictory federal response to American folklife, culminating in the 1976 American Folklife Preservation Act. The programs described are organized by sponsoring federal agency, and are numbered sequentially for indexing purposes. The one-to-two page descriptions note what assistance is available, for whom it is intended, and whom to contact for more information. Examples are given of assistance previously granted under some programs. There is a briefly annotated bibliography of six publications dating from 1975 which contain detailed information of the federal government and its programs. (SB)

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# FOLKLIFE AND THE FEDERAL GOVERNMENT

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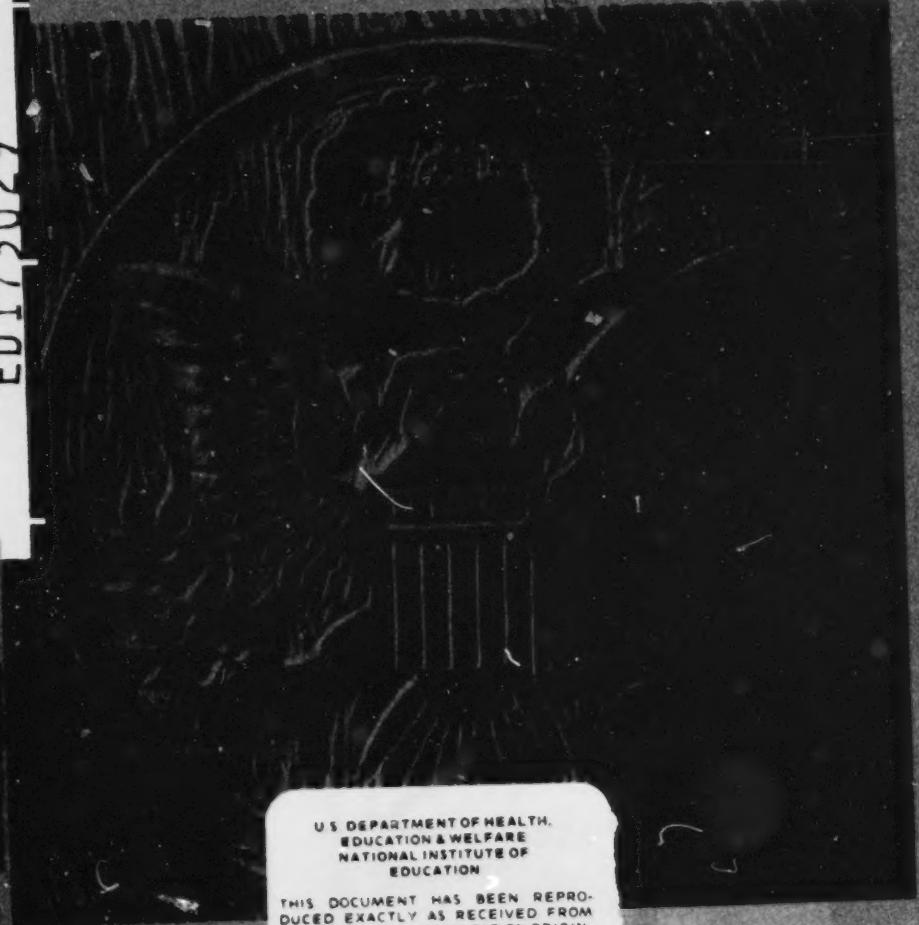

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# FOLKLIFE AND THE FEDERAL GOVERNMENT

American Folklife Center

Library of Congress
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## A Guide to Activities, Resources, Funds, and Services

Compiled by Linda C. Coe

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# FOREWORD

*The term "American folklife" means the traditional expressive culture shared within the various groups in the United States: familial, ethnic, occupational, religious, regional;*
*expressive culture includes a wide range of creative and symbolic forms such as custom, belief, technical skill, language, literature, art, architecture, music, play, dance, drama, ritual, pageantry, handicraft;*
*these expressions are mainly learned orally, by imitation, or in performance, and are generally maintained without benefit of formal instruction or institutional direction.*

FROM P.L. 94–201
THE AMERICAN FOLKLIFE PRESERVATION ACT (1976)

These words from the act that created the American Folklife Center are indeed a broad and stirring mandate. Broad, since they include not merely "arts" or "lore" but the whole range of expressive life that is associated with those traditional groupings of citizens that make up our nation; and stirring, because the American Folklife Center is enjoined by the act to "preserve and present" this panoply of our national expressive life.

After pondering the mandate of the act, the board and staff of the American Folklife Center have identified three central goals around which to organize the center's program. The first is *coordinative leadership for the field,* including coordination of folklife activities for the center's national constituencies, for the agencies of the federal government, and for the Library of Congress as a cultural institution. The second is *assistance to the field,* in which the center responds to inquiries and requests for help and guidance from local and state government agencies, organizations, communities, educational institutions, and individuals interested in folk cultural programs and activities. And the third goal is *model projects in the field,* embracing projects such as research, publications and media dissemination, and live presentations and exhibits, where the center of its own initiative can establish national models for the preservation, presentation, and study of our nation's folk cultural traditions.

This book falls under the first goal, for by providing such a guide the center is performing a coordinative function for the field of

folklife, both within the intricate structure of the federal government and between the federal government and the citizenry it serves. Many people have asked what the government is now doing that touches American folklife—indeed, that question was raised on more than one occasion during congressional consideration of the act creating the center. I hope that *Folklife and the Federal Government* will be helpful in answering it.

To complement the survey of present activities forming the body of this directory, Archie Green has contributed some brief but cogent reflections upon the historical development of our national awareness of American folklife. Dr. Green—folklorist, labor historian, educator, and builder—has earned these reflections not only through study but through sustained personal effort to build a deeper awareness of folklife among the agencies of the federal government. If history is a measure of the present and a guide through the future, we all will profit someday from his sharing his reflections in more extended form.

It is a pleasure to be able to thank all the federal agencies that have cooperated so fully and enthusiastically in this project. The information garnered will certainly be useful to many people, but an unanticipated dividend of the project for the center has been the invitation of stimulating and productive conversations with a broad array of officials charged with implementing federal programs touching American folklife. We hope the conversations can continue. An earlier canvas of folklife in federal agencies, prepared by Janet Anderson in 1975 for the American Folklore Society, was a helpful harbinger of this directory. Finally, to assemble this information Linda Coe, the author of this guide, has drawn upon her previous experience compiling the *Cultural Directory*, a large and comprehensive book published by the Associated Councils of the Arts and a fine companion volume to this one. To the Associated Councils of the Arts for permission to reproduce certain portions of their directory and to Linda Coe herself for her sensitive and thoughtful authorship we are deeply grateful.

ALAN JABBOUR
*Director, American Folklife Center*

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# INTRODUCTION

In the Bicentennial summer of 1976 the American Folklife Center was established within the Library of Congress. This new center, authorized by the American Folklife Preservation Act (Public Law 94–201), is the first federal unit created by statute with a direct congressional charge to preserve and present broad areas of cultural expression previously neglected or perceived as marginal. During the preceding two centuries of national growth, many governmental agencies had used their power to touch folk society. Because we lacked a consistent public policy identifying the American folk and declaring its lore to hold intrinsic value, the reach of officials to this expressive life has been alternatively harsh and gentle. Thus, agencies have worked both to subordinate and to celebrate, to negate and to extend folklife.

By passing the Folklife Preservation Act on the eve of our third century of nationhood, Congress stated that, for the future, traditional creative material was to be cherished. In a tangible sense folklife is made up of tens of thousands of beliefs, artifacts, and constructs; examples are a Hopi Kachina doll, an Amish quilt, a Holiness shout, an Ozark tall tale, a conjure woman's spell, a street dude's rap, a fishmonger's chant, a Cajun fiddle tune. Essentially, the Folklife Center will concern itself directly with all these discrete forms from doll to tune, and countless more. Built into the preservational charge of the act is the necessity to look back historically and philosophically at the federal response to the web of folk tradition. Any depiction of this development can be placed within two large frames: the emergence of a distinct American language, literature, architecture, art, dance, and music; and the cultural bounding of American subgroups—ethnic, religious, occupational, and regional.

The thorny term *folk* has always held dual meanings in American experience. At one level it has stood for all our people—singular, whole, united—"the people, yes" or "we, the people." At a contradictory level *folk* has suggested savages, slaves, and seditious aliens—people isolated, limited, or less than whole. Accordingly, Americans simultaneously carry both a full national tradition and a set of partial traditions. To illustrate: all can join in fireworks

on the Fourth of July, but only some can appreciate heroic ballads (corridos) from the Rio Grande border.

Before the introduction during 1969 of initial folklife legislation by Senator Ralph Yarborough of Texas, the terms *folk* and *folklore* were hardly heard in congressional hearings or debate. Yet from the convening of the first national Congress, some legislators had sanctioned ways of denigrating special groups within the United States. During our colonial period a set of English speakers, largely Protestant in religion, emerged as new Americans. Well before conditions for United States citizenship were established in the Constitution, the dominant colonists had already denominated native people as "savages." African slaves upon arrival in the New World were similarly placed in categories below civilized norms. In heated debates on the Alien and Sedition Acts of 1798, Hamiltonians and Jeffersonians divided sharply in their views of those European immigrants who were set apart by religion, language, or politics. Some French Jacobins and Irish rebels were charged by Federalists with subversion, and, for two centuries to follow, other immigrants continued to be scorned by nativists or know-nothings and branded as un-American.

To understand the legislative background of the Folklife Preservation Act is to know the contribution of the earliest scholars or public servants who enlarged the American character by asserting value in Indian myths, Negro spirituals, and immigrant gifts. From our beginning, a few enlightened citizens—missionaries, teachers, public officials—stood against the grain and stated that Indian life need not be destroyed in civilization's name. When the American Antiquarian Society was organized in 1812, it included members already committed to rescuing Indian customs and artifacts. In 1839 Henry Rowe Schoolcraft, who had served as a War Department Indian agent for Lake Superior tribes, issued his *Algic Researches*, based on Ojibwa tales. Something of the movement from traditional into genteel literature is seen in Henry Wadsworth Longfellow's borrowing from Schoolcraft's popularizations to write *The Song of Hiawatha*. Something of the advance in self-esteem for all Americans is measured by the distance from Longfellow's poetry to N. Scott Momaday's contemporary Kiowa novels.

Although various travelers to the antebellum South had been pulled to Negro song and speech, the serious consideration of such material awaited the Civil War and the concern by abolitionists for souls of slaves. Interestingly, after Emancipation many of these crusaders, armed with the Bible and the Declaration of Independence, turned

from the freedmen's cause to Indian reform, and, consequently, from pleasure in plantation melody to wonder at Indian creation myth. In postwar decades, black students at Fisk in Nashville formed the Jubilee Singers and journeyed north and to Europe, using spirituals to raise money for their university. But it was not until 1893 that Hampton Institute's magazine, the *Southern Workman*, included a call from within the black community for the collection by Negroes of their own folklore. Such work has continued until today; one sensitive report by a black anthropologist and novelist, who also collected folklore under federal auspices, is Zora Neale Hurston's *Dust Tracks on a Road* (1942).

The general recognition of distinct imaginative gifts by immigrants ("hunkies," "wetbacks," "slum dwellers") was especially slow in developing and did not surface widely until this century's opening decades. Pioneer folklorists during the 1880s were aware of group complexity within the United States and divided their field into four areas of investigation: Anglo-American, Afro-American, native American, and non-English-language enclaves. In this last category were included Pennsylvania Dutch, Louisiana Creoles, and Spanish-speakers in the Southwest. It was difficult for folklorists to shift their study from these descendants of colonial settlers to strange "new immigrants" when the latter poured into our land. Rather this figurative jump in cultural attention was made by immigrants themselves who treasured their own customs and by a few of their mainstream partisans who objected to Ellis Island's symbolic function of shearing newcomers of their lore.

It is difficult today to appreciate fully the daring of those activists who questioned nativistic or assimilationist norms and who rejected the melting pot symbol. The melting pot was intended not only to mold citizens from aliens but also to turn the raw material of strange culture into a homogeneous red-white-and-blue product with a by-product, discarded slag. Metaphorically, the Folklife Center now seeks to salvage and recycle this slag. Standing in the figurative wings behind center staff members and fellow officials who are assigned folkloric tasks is a former band: private reformers, humanitarians, egalitarians, settlement house workers, philanthropic foundation officials, crafts enthusiasts, romanticists, naturalists, conservationists, ecologists, and preservationists. Only a handful of representative individuals are recalled here.

During 1867 three collectors—William Francis Allen, Charles Pickard Ware, and Lucy McKim Garrison—joined together to publish *Slave Songs of the United States*. All were firm abolitionists.

Allen and Ware had taught Negroes on the Carolina Sea Islands under War Department auspices early in the Civil War. Concurrently, McKim had collected and transcribed "contraband" (Afro-American) songs at Port Royal, conscious of their irregularity or difference from conservatory compositions. She was attracted to an exciting folk expression but knew also that this music could play a role in a people's journey from bondage to freedom.

One farsighted official who helped legitimize folk culture research was John Wesley Powell, a Civil War veteran, Western explorer, self-taught anthropologist, and charter member of the American Folklore Society. In 1879 he lobbied for an office to study Indian life and placed it within the Smithsonian Institution. His zeal is especially significant when the previous record of governmental hostility to Indian culture is known. Major Powell dedicated the Bureau of American Ethnology (BAE) to the scientific study of native American inhabitants and, in time, BAE workers produced an extensive series of handbooks and reports on language and custom. Today these monographs are indispensable in Indian revitalization movements.

Four decades after the Emancipation Proclamation, social worker Jane Addams at Chicago's Hull House became aware of the destructive effects of rapid Americanization within immigrant families. In the stockyards neighborhood she championed folk dance, drama, and foodways as tools useful in holding immigrant generations together as well as in introducing established citizens to foreign neighbors. Inevitably, Addams's friends were caught up in prolonged legislative battles before Congress over restriction of immigration and procedures for naturalization. In this political ring, new suggestions were spread that America might become a bright mosaic, a coat of many colors, or a nation of nations.

Before the establishment of the Folklife Center, our principal folkloric unit was the Archive of American Folk Song set up within the Music Division of the Library of Congress in 1928. Robert Winslow Gordon, the unit's first head, was a Harvard-trained literary scholar well ahead of many colleagues in his receptivity to studying technology's impact on traditional learning processes and to gathering phonograph records, published sheet music, and songbooks. Specifically, Gordon called upon the scholarship of Francis James Child, George Lyman Kittredge, and Wendell Barrett, but also he built upon the practical extension of folkloric collecting and teaching in early Appalachian settlement schools. Creative teachers such as Katherine Petit at Pine Mountain, Kentucky,

paved the way for ballad hunters like Cecil Sharp and Robert Gordon.

At its inception the Library of Congress Archive of American Folk Song was financed by outside philanthropy rather than by appropriated funds. Congress in the 1920s was not yet ready to fund wide effort in folklore. During New Deal years John and Alan Lomax, father and son, greatly expanded the archives's role, secured congressional funding, and contributed also to the growth of popular interest in folk song. The Lomax achievement at the Library of Congress was enhanced by parallel collecting and disseminating projects under Works Progress Administration (WPA) auspices.

President Franklin Delano Roosevelt in the 1930s favored employment for artists, writers, and musicians caught in the Depression, many of whom became good field-workers. Their results, found in state guidebooks, slave narratives, historic building surveys, sound recordings, and documentary photographs, form an invaluable public treasure. The most impressive folkloric legacy of the Roosevelt era is the massive Index of American Design, containing, thousands of drawings of handicraft utensils, carousel animals, scrimshaw carvings, and similar objects. It was compiled under Holger Cahill's inspired direction and housed in the National Gallery of Art. Cahill, himself the son of poor immigrants from Iceland, had traveled to Sweden as a young man to deepen his knowledge of folk art.

The Index of American Design was but a temporary relief project; the Bureau of American Ethnology was housed for eighty-five years in our major museum. Scientists and artists at the BAE and the index, respectively, were outstanding in their chosen undertaking of cultural documentation and in their large task of filling in America's democratic contours. It is possible to cite also the contrasting record of other federal officials who relished the dismal work of cleansing natives, chattels, and newcomers of their idiomatic language and their cultural essences. Useful as it is to see this homogenizing process clearly, it is more important to see the deep polarity within most federal practice in reference to folk expression—observable, for example, in the Department of Agriculture.

The call for rural education research was rooted in colonial associations for the promotion of agriculture. With the bulk of our citizenry on the soil for a century after independence, the drive for such reform culminated in 1862 in the Morrill Land Grant College

Act. Rapid technological advance spurred by farm educators often conflicted with the desire of some farmers to cling to time-tested methods. Many farmers did want the Department of Agriculture to bring applied science home, but others resented meddling by the government, and still others exhorted the government to defend farmers in their conflict with banks and railroads. This tension is apparent in the report by President Theodore Roosevelt's Country Life Commission (1909), which decried the drift from farm to city and urged its halt by modernizing country life. The commission, while asserting that the Department of Agriculture should concern itself with improving citizens as well as hogs, also reaffirmed halcyon agrarian values. In sum, science and custom were to be yoked on future farms.

From 1914 until today a governmental network of Farm Extension Service county agents, homemakers, and 4–H Club youth leaders has internalized the dual charges built into agricultural education. Most agents see their prime mission as one of raising rural folk up modernity's pole; others seek to retain familiar modes. Accordingly, a Farm Extension office is often a setting for functions which strip traditional farm techniques of meaning as well as for functions which reinforce selected skills and behavioral patterns. The local county fair—where 4–H youngsters groom and show their cattle as well as handcrafted objects against a backdrop of science fiction machinery—is also the place where tax funds help underwrite the reconciliation of traditional and innovative forces. In a sense, many Department of Agriculture officials have been torn between actions both subordinating and celebrating folklife. These agents, in their ambivalence, have also posed a set of problems to be explored within the new Folklife Center, just as previous governmental ethnographers and ballad collectors have set standards for the center staff.

• • •

It is not possible in this brief prefatory statement to name more than a handful of the many individuals, private and public, previously attracted to the culture of enclaved groups. But it is possible to name the specific federal arena in which the new expression *folklife* moved from campus to legislative hall. During the early 1960s Don Yoder, professor at the University of Pennsylvania, lectured and wrote about *folklife*, borrowing the term from Scandinavian usage and employing it in a context fresher or broader than *folklore*. The latter word had been reserved by many scholars to the study of particular cultural data within marginal societies and extended by others to the study of considerable expressive

behavior in all societies. Accordingly, *folklife* in its newness seemed both more elastic and less troublesome than the academic term *folklore*.

In 1967 Ralph Rinzler, an imaginative field collector and performer, presented at the Smithsonian Institution a Festival of American Folklife on the national Mall. His adaptation of Yoder's term was conscious and was used to encompass musical performance, craft demonstration, decorative art, dance, and ritual by many sets of folk participants. In part, Rinzler favored living- or outdoor-museum techniques; in part, he experimented with novel techniques coming from folk song revival, blues, and bluegrass festival settings. This annual Smithsonian happening gave many congressmen a palpable sense of folklife at a time when currents of pluralism were already stirring on Capitol Hill and when large numbers of young Americans were probing their own ethnic and national loyalties. An aide to Senator Yarborough, Jim Hightower, translated the Mall venture into a legislative bill during the 91st Congress and laid the base for the subsequent passage of Public Law 94–201, signed by President Gerald Ford on January 2, 1976.

Only in the most narrow sense of hearings and debates can the Folklife Center's prehistory be restricted to the decade 1967–76. Ralph Rinzler was able to present a dynamic Smithsonian event by building on the prior stance of New Deal folklorists such as Charles Seeger and Ben Botkin, as well as on the work of a conservative local collector, Bascom Lamar Lunsford, who stressed traditional standards in his Mountain Dance and Folk Festival at Ashville, North Carolina, beginning in 1928. Lunsford, Botkin, and Seeger—country lawyer, professor of English, and musicologist—were deeply indebted, in turn, to a host of predecessors and peers in scattered fields, some of whom are named here: John Muir, Helen Hunt Jackson, Horace Kallen, Randolph Bourne, William Du Bois, Olive Dame Campbell, Ann Pamela Cunningham, Gifford Pinchot, Franz Boas, Aldo Leopold, Oliver La Farge, Constance Rourke, Carl Sandburg, and Archibald MacLeish. The bold activists who championed a hundred esoteric causes or urged Congress to listen to understated voices were not always conscious of their affinity to the folklorists who transcribed mine-patch songs or described village nativity plays. Ultimately, it fell to these philosophers and poets to declaim the notion that no American's heritage need be flattened or demeaned by progress.

A few words on only one figurative ancestor, John Collier, representative of the group named above, will highlight the energy

behind the Folklife Center's origin. Collier, born in Atlanta in 1884, was educated at Columbia University and in Paris. His initial employment as a social worker placed him in New York's immigrant realm. After the First World War Collier visited Mabel Dodge at her Taos art colony and threw himself into the movement to salvage Indian lore, going well beyond cultural data to the conviction that the Pueblo vision could itself alter America's frenzied materialism. For a decade he served as executive secretary of the American Indian Defense Association, lobbying in Washington to reform the Interior Department's Indian Bureau. Early in 1933 President Roosevelt confirmed Collier's appointment as commissioner of Indian affairs, charging him to bring the New Deal to native Americans on and off the reservation. The Indian Arts and Crafts Board, formed in 1936, is a surviving Collier-era unit which anticipated the Folklife Center by four decades. Resigning his federal post in 1945, Collier died in 1968, knowing that the had helped spark an Indian renaissance with profound implications for all society.

There is no convenient catchphrase to cover the collective work of John Collier, Robert Winslow Gordon, and Holger Cahill. Nor is there a major study which suggests why some protectors were drawn to cowboy narratives, weather beliefs, or backwoods brags, while others were drawn to Victorian mansions, endangered birds, or wilderness areas. We do not know yet how to unite and name the various contributions of critics and healers, pluralists and preservationists who blazed the trail for folklife legislation. We are only beginning to sense the commonality in impulse as well as in method used to save rustic farm implements and Sacred Harp hymns or desert sands and reedy marshes. In short, a useful tag indicating the complementarity of collectors such as Vance Randolph and naturalists such as Rachel Carson would be welcome.

The words *folklife* and *preservation* share equally in the American Folklife Preservation Act. Some folklorists, who wish to free their discipline from any suggestion of antiquarianism, shy away from *preservation* because it hints at relics, vestiges, and survivals. Others fear this word because it implies political commitment and activity—to preserve is to do. Still others, however, welcome the word because it connotes the long fight in the United States to save pristine areas, historic sites, and national landmarks. The preservation movement's honor roll is rich, drawing into a shining corps Emersonian and Thoreauvian Transcendentalists as well as Theodore Rooseveltian and Wilsonian Progressives. A few

preservationists have been named in sketching the Folklife Center's background; another prophet draws their roll to an end.

The painter George Catlin, already saddened in 1832 at the plight of the Sioux and the buffalo, called for the protection of primitive life and envisioned national parks to serve this end. Catlin's concern is constantly visible in his many paintings of Indian life; his call for honoring such life in a natural setting continues to echo in current environmental legislation before Congress. Folklorists and folklife specialists are strengthened in their work by seeing Catlin's artistry in the large frame of preservational policy.

The new Folklife Center shares its task with nearly a hundred sister federal agencies, units, or programs, each with a complex history. Together these libraries, museums, schools, parks, endowments, and regulatory bodies affect the identity of each American. We ask: Does a park housing a log cabin present accurately the songs and stories of frontiersmen? Does any federal official puzzle at the interconnection of vernacular architecture and vernacular speech? Does a granting agency reward carriers of ignored tradition? Does a local museum pull its visitors to familiar as well as esoteric art? Does a classroom teacher appreciate a student's dialect? These are all appropriate questions within the Folklife Center. It is hoped that center staff members will look ahead to vital presentational modes for cultural material and also look back to explicate two centuries of development of folk expression. It is imperative that the center comprehend its own continuity with Yellowstone, Mount Vernon, Casa Grande, Gettysburg, and the Dinosaur National Monument.

Built into the experience of most Americans is a set of strong polarities which divide the chosen from the neglected of the earth. We are conscious of differences in class and status; we contrast formal and informal learning; we categorize in terms of birth and belief. Folklorists bring such polarities into focus by collecting and commenting on a wide range of expressive symbols, behavioral codes, and traditional values. Matters of diversity and unity continue to throb in the national pulse. The American Folklife Center, in guarding as well as honoring overlooked lore, enhances our national purpose. This center along with its collegial federal units speaks to our deepest sense of autonomy and community.

ARCHIE GREEN
John Edwards Memorial Foundation
University of California, Los Angeles

# HOW TO USE THIS BOOK

*Folklife and the Federal Government* is a guide to federal programs and activities with potential for assisting those interested in various aspects of folklife: members of ethnic, occupational, or regional groups involved in documenting, presenting, or preserving various aspects of their shared cultural heritage; folk artists; folklorists; researchers in anthropology, ethnology, or linguistics; teachers and students of folklife; museum administrators; and American people generally. Diverse federal programs are described: some give financial aid; others offer employment or research opportunities; still others provide nonmonetary assistance ranging from expert advice on organizing folk festivals to archival and reference services.

Archie Green's introduction describes the history of federal involvement with folklife. The guide presents a survey of federal programs, listed by federal agency and numbered sequentially. Cross-references and the index cite these program numbers rather than page numbers. The index is the key to using this book most effectively. An annotated bibliography describes selected publications containing detailed information on the federal government and its programs.

Of all the programs described in this book, three are specifically oriented toward the support of American folk traditions--the Library of Congress American Folklife Center (no. 32), the National Endowment for the Arts Folk Arts Program (no. 35), and the Smithsonian Institution Folklife Program (no. 53). Other federal agencies have programs with potential for supporting folklife projects even though their own program goals might seem quite unrelated. For example, the Department of Commerce Economic Development Administration has supported the construction of numerous native American tribal cultural centers, because such projects provided needed jobs in low-income areas.

This guide does not provide definitive information on every program but rather seeks to alert the user to the existence of possible sources of federal assistance. For current and detailed information,



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write to the specific federal agencies administering programs of interest to you. A mailing address is provided for each entry. Funding programs in particular have stringent application guidelines, with deadlines, which must be followed carefully.

We consider this to be the first edition of *Folklife and the Federal Government* and welcome suggestions for making future guides more useful and complete.

# LIST OF PROGRAMS BY AGENCY

| | | |
|---|---|---|
| **Appalachian Regional Commission** | 1. | **Arts and Crafts Support** |
| **Department of Agriculture** | 2. | **Agricultural History Program Area** |
| | 3. | **Extension Service**<br>Community Resource Development<br>4–H Youth Program<br>Home Economics |
| | 4. | **Craft Development Program** |
| | 5. | **Forest Service**<br>Interpretive Program<br>History Section |
| | 6. | **National Agricultural Library** |
| | 7. | **Photography Division** |
| | 8. | **FAPRS** |
| **Department of Commerce** | 9. | **Public Works Program**<br>Grants for Public Works and Development Facilities<br>Public Works Impact Program<br>Local Public Works Program<br>Job Opportunities Program |
| **Department of Health, Education, and Welfare** | 10. | **American Indian Education**<br>Grants to Local Education Agencies (Part A)<br>Special Programs and Projects (Part B)<br>Adult Indian Education (Part C) |
| | 11. | **Arts Education Program** |
| | 12. | **Bilingual Education** |

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|---|---|---|
| | 13. | **Community Education Program** |
| | 14. | **Emergency School Aid Special Arts Projects** |
| | 15. | **Ethnic Heritage Studies Program** |
| | 16. | **Group Projects Abroad**<br>Summer Seminars Related to Domestic Ethnic Heritage<br>General Projects<br>Language-based Projects |
| | 17. | **Research Grants** |
| **Department of Housing and Urban Development** | 18. | **Community Development Program** |
| **Department of the Interior** | 19. | **Cultural Studies** |
| | 20. | **Education Programs**<br>Johnson-O'Malley Assistance<br>Institute of American Indian Arts/ Haskell Indian Junior College |
| | 21. | **Indian Arts and Crafts Board** |
| | 22. | **Libraries** |
| | 23. | **National Park Service**<br>Facilities/Interpretive Programs<br>Living History Program<br>Office of Cooperative Activities<br>Crafts Sales |
| | 24. | **Historic Preservation Programs**<br>National Register of Historic Places<br>Grants-in-Aid for Historic Preservation<br>HABS and HAER |
| **Department of Labor** | 25. | **CETA**<br>Title I<br>Title II<br>Title III<br>Title VI<br>Emergency Jobs Programs Extension Act of 1976 |

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| **Department of State** | 26. | **East-West Center** |
| | 27. | **Fulbright-Hays Exchange Opportunities**<br>Doctoral Dissertation Research Abroad<br>Faculty Research Abroad<br>Foreign Curriculum Consultants<br>Graduate Study Abroad<br>Teacher Exchange<br>University Lecturing/Advanced Research |
| **General Services Administration** | 28. | **Federal Information Centers** |
| | 29. | **National Archives**<br>Central Reference Division<br>Audiovisual Archives<br>Microfilm Research Room<br>Natural Resources Branch<br>Publications<br>Federal Records Centers |
| | 30. | **National Historical Documents Program** |
| **Library of Congress** | 31. | **General**<br>General Reference and Bibliography Division<br>Latin American, Portuguese, and Spanish Division<br>Manuscript Division<br>Music Division<br>National Referral Center<br>Orientalia Division<br>Prints and Photographs Division<br>Slavic and Central European Division |
| | 32. | **American Folklife Center** |
| | 33. | **Archive of Folk Song** |
| **National Endowment for the Arts** | 34. | **General**<br>Architecture + Environmental Arts Program<br>Dance Program<br>Education Program<br>Expansion Arts Program |

Federal-State Partnership Program
Media Arts: Film/Radio/Television Program
Museum Program
Music Program
Visual Arts Program

35. **Folk Arts Program**

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**National Endowment for the Humanities**

36. **General**

37. **Division of Education Programs**
Institutional Grants
Education Projects Program
Humanities Institutes Program
National Board of Consultants
Cultural Institutions Program
College Library Program

38. **Division of Fellowships**
Fellowships for Independent Study and Research
Fellowships in Residence for College Teachers
Summer Stipends
Summer Seminars for College Teachers
Fellowships and Stipends for the Professions
Fellowship Support to Centers for Advanced Study

39. **Division of Public Programs**
Museums and Historical Organizations Program
Media Program
Program Development

40. **Division of Research Grants**
General Research Program
Research Materials Program
Centers of Research Programs

41. **Office of State Programs**

42. **Youth Programs**
Youthgrants Programs
Special Youth Projects

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| **National Science Foundation** | 43. | **Scientific Research Grants/Fellowships**<br>Research Grants<br>Fellowships |
| **National Trust for Historic Preservation** | 44. | **General/Services**<br>Education Services Division<br>Advisory Services Division<br>National Collegiate Film and Video Competition<br>Publications |
| | 45. | **Funding Programs**<br>Consultant Service Grant Program<br>National Historic Preservation Fund<br>Preservation Education Fund<br>Cosponsored Conference Grants<br>Summer Intern Program |
| **Smithsonian Institution** | 46. | **General**<br>Anacostia Neighborhood Museum<br>Archives of American Art<br>Cooper-Hewitt Museum of Decorative Arts and Design<br>Index of American Design<br>National Collection of Fine Arts<br>National Gallery of Art<br>National Museum of History and Technology<br>National Museum of Natural History and Museum of Man<br>Renwick Gallery<br>Research Institute on Immigration and Ethnic Studies |
| | 47. | **Division of Performing Arts**<br>Performing Arts Series<br>Recording Program<br>African Diaspora Program |
| | 48. | **Foreign Currency Program** |
| | 49. | **National Museum of History and Technology**<br>Department of Applied Arts |

Department of Cultural History
Department of Industries
Department of Science and Technology

50. **National Museum of Natural History**
Department of Anthropology
National Anthropological Archives
Center for the Study of Man

51. **National Anthropological Film Center**

52. **Office of Academic Studies**
Smithsonian Fellowships
Predoctoral Fellowships
Research Participation Program
Smithsonian Study Program

53. **Office of American Studies**
American Studies Program
Folklife Program

54. **Office of Museum Programs**
National Museum Act
Native American Training Program

55. **SITES**

# Folklife and the Federal Government

Program Descriptions

# 1 ARTS AND CRAFTS SUPPORT

## Appalachian Regional Commission

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**Assistance Available**

The Appalachian Regional Commission provides support through a variety of programs for construction, planning, research, and technical assistance projects to aid in the social and economic development of the Appalachian region. According to its authorizing legislation, the Regional Development Act of 1975, "housing, public services, transportation and other community facilities will be provided in a way congenial to the traditions and beauty of the region" (sec. 102). Furthermore, the act authorizes "the development and stimulation of indigenous arts and crafts of the region" (sec. 302), although a limitation of $2.5 million per year is placed on such expenditures. Current policy restricts such support to projects with nonrecurring costs; general operating costs are ineligible for funding.

**What/For Whom**

Grants to Appalachian states and, through the states, to their subdivisions and instrumentalities and to private nonprofit agencies.

**Example**

Recent support for folklife-related projects includes the following. A $5 million line-item appropriation was made in fiscal 1976 for the construction of a crafts center in Tennessee. In fiscal 1977, North Carolina used $1.5 million to help build a folk arts center in Asheville on the Blue Ridge Parkway, and Bedford Village in Pennsylvania used $625,000 to help reconstruct the village and establish its crafts program.

**Contact for Information**

Appalachian regional state office (contact governor's office for address) *or* Appalachian Regional Commission, 1666 Connecticut Avenue, NW, Washington, D.C. 20235



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# 2 AGRICULTURAL HISTORY PROGRAM AREA

Department of Agriculture
*Economic Research Service*

**Assistance Available**

The Agricultural History Program Area is the federal repository for information on the history of American agriculture. The program sponsors symposia, conducts research, and maintains an extensive bibliography, indexed by author, states, commodity, and general subject matter, that includes over a quarter million references to books and articles pertaining to agricultural life and history. An extensive documentary file on federal agricultural programs is available for scholarly research upon request. The program sponsors short-term (three- to four-month), nonrenewable internships for students to work on projects of interest to the program, using all available archival resources in Washington, D.C.—the National Archives, the Smithsonian, the Library of Congress, etc. Folklorists are eligible for consideration and should contact the director. Salary is commensurate with experience and educational level. The program publishes lists of references on specific subjects such as *The History of Black Americans in Agriculture, 1618–1974* (1975) and *The History of Agriculture in the Mountain States* (1972). A monthly newsletter, *Agricultural History News Notes,* contains information about research activities, new publications, and meetings of interest to agricultural historians. Contact the office listed below to have a name added to the mailing list.

**What/For Whom**

Reference services for the general public are limited to available staff time; collections are open to the public for scholarly research.

**Contact for Information**

Agricultural History Program Area, Economic Research Service, Department of Agriculture, Washington, D.C. 20250

# 3 EXTENSION SERVICE

## Department of Agriculture

**Assistance Available**

Through the Cooperative Extension Service, the Department of Agriculture works with state land grant universities and county and local governments to finance and plan educational and technical assistance programs designed to meet local community development needs for every county in the United States. Extension Service staff are faculty members at land grant universities and involve local people in developing programs and materials to meet their needs; they assist communities in gaining access to such professional, technical, governmental, and private resources as the research expertise of land grant universities or the Department of Agriculture's information retrieval system for federal assistance programs, FAPRS (see no. 8). Extension Service programs with the greatest potential for assisting folklife projects are:

***Community Resource Development.*** Extension community development agents help citizens and public officials to identify and meet the educational, organizational, and technical needs of their communities. Together they analyze community needs, study possible solutions, establish goals, identify resources, and mobilize action. For example, area development agents in Arkansas have been actively involved since the late 1950s in the development of that state's folklife programs over a thirteen-county area, as a way of improving the tourism of the region. Specifically, the Extension Service has assisted in the development of the Ozark Folk Center at Mountainview, the Ozark Foothills Craft Guild, the Arkansas Traveller Folk Theatre, the organization of the annual Arkansas Folk Festival, and courses on Ozark folklore at Arkansas College.

***4–H Youth Program.*** As the nation's largest coeducational youth program, 4–H is active in both urban and rural areas. Emphasis is on personal development through the increased knowledge and understanding of a member's own heritage and that of his or her state and country. Project activities reflect local preferences and

frequently include arts and crafts projects based on skills indigenous to a particular area, for example, folk music and dancing of various nationalities and the preparation of ethnic foods. Local and county fairs provide opportunities for 4–H members to participate in exhibits concerned with their cultural heritage. Since 1976, one of seven program areas in the 4–H Leisure Education Curriculum has been "Heritage and Culture of Your Community." Materials have been developed to assist 4–H'ers in learning, recording, preserving, and reviving the cultural heritage of their communities. In Wisconsin, 4–H members made a film depicting the history of their community based on photographs taken by an itinerant photographer in 1907. With the help of their parents and grandparents, the 4–H'ers studied and demonstrated the religious and educational practices, period dress, and agricultural techniques of that time.

***Home Economics.*** Programs related to culture are coordinated by the state cultural arts chairman of the National Extension Homemakers Council, a private volunteer organization, working closely with Extension Service home economists. Useful information is disseminated through publications, meetings, classes, and learning centers. Recent projects have included a three-year study of mural painting in Missouri; publication of a cookbook of ethnic recipes in South Dakota; traditional quilting and needlepoint projects in Virginia, Kansas, and Louisiana; and the production of videotapes documenting the folk culture of Mexican-Americans in southwestern Kansas.

**What/For Whom**

Educational and technical assistance is available to the general public. Community resource agents are assigned by state land grant universities in response to community requests.

**Contact for Information**

County Extension Service office, the state extension service director at the state land grant university, *or* Director of Information, Extension Service, Department of Agriculture, Washington, D.C. 20250

# 4 CRAFT DEVELOPMENT PROGRAM

Department of Agriculture
*Farmer Cooperative Service*

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**Assistance Available**

The Farmer Cooperative Service administers a Craft Development Program, oriented toward economic development, that provides educational and technical assistance to craftspeople and cooperatives to improve their economic capabilities by developing business skills necessary to manage successful craft businesses. The program makes no distinction between traditional/folk craft and contemporary craft programs, and a number of the projects given assistance in the past, such as the Pennsylvania Guild of Craftsmen and Lady Slipper Design in Crookston, Minnesota, have involved traditional crafts. The program provides the following kinds of services: assistance to craftspeople in forming local or regional craft associations, such as cooperatives, guilds, or federations; workshops dealing with marketing, bookkeeping, and business procedures; research to identify craft associations in the United States and to evaluate the impact of crafts in a particular region; and distribution of publications, educational materials, and technical information on management, taxes, and marketing. A publication entitled *Craft Resources* (available from the Washington, D.C., office listed below) summarizes information on federal funding and technical assistance for crafts and describes publications and organizations of interest to craft businesses.

**What/For Whom**

Technical assistance for state and local governmental bodies, members of existing rural associations or cooperatives, and residents interested in forming associations or cooperatives. No direct assistance to individuals.

**Contact for Information**

Local county Extension Service agent *or* Crafts Specialist, Farmer Cooperative Service, Department of Agriculture, Washington, D.C. 20250

# 5 FOREST SERVICE

## Department of Agriculture

**Assistance Available**

The Forest Service attempts to improve public understanding of natural resource and environmental issues through a variety of programs, some of which relate specifically to folklife and are described below.

***Interpretive Program.*** To make visits to National Forests more meaningful, the Forest Service often supplements environmental programs with interpretive programs which include explanations or demonstrations of folk crafts or cultural traditions representative of the particular area. For example, the Cape Perpetua Visitor Center in Oregon arranges for local volunteer craftspeople—spinners, woodcarvers, potters, quilters, instrument makers, and other artisans—to demonstrate their skills at the center during the summer. Individuals or groups interested in participating in interpretive programs should contact local Forest Service administrators who have discretion over programming.

***History Section.*** This section conducts research on such subjects as natural resource management and the interpretation of cultural resources in the National Forest System. The section's reference collections include materials documenting Forest Service administrative history and the history of conservation generally, a large number of oral and written histories of Forest Rangers, and studies documenting the effect of forest land acquisition and management on specific communities as well as studies of the social attitudes and behavior of such groups as logging operators and grazers. Many of these materials relate the occupational lore of the forestry industry and describe the lifestyles of Forest Service personnel since the early 1900s and their interactions with local communities. There is a sizeable inventory of artifacts and artworks which reflect changing methods of forest and range management. A collection of several hundred thousand photographs—accessible through a computerized index and covering a broad range of

subjects related to forest life and work—is housed at the National Archives (see no. 29). This collection includes a visual record of Appalachian folklife in the 1930s. An internal newsletter, "History Line," occasionally contains information of interest to folklorists specifically interested in forestry.

**What/For Whom**

National forests, facilities, and Forest Service reference collections are open to the public; limited reference services are available.

**Contact for Information**

The nearest Forest Service office or National Forest *or* (appropriate division), Forest Service, Department of Agriculture, Washington, D.C. 20013

# 6 NATIONAL AGRICULTURAL LIBRARY

## Department of Agriculture

**Assistance Available**

The National Agricultural Library, located in Beltsville, Maryland, with additional reading rooms in Washington, D.C., is the national center for information on agriculture and related subjects. The collections include material in over fifty different languages—books, periodicals, manuscripts, original imprint monographs, and material in nonprint forms. A computerized index contains numerous entries under "rural sociology" and "folklife." Agricultural folklife-related holdings include a complete collection of farm journals documenting rural life in America since the early 1800s, publications describing early plantation life and medical botany, and collections of nursery and seed trade catalogs dating from the late eighteenth century.

The Associates of the National Agricultural Library is a private membership organization established in 1972 which sponsors symposia and workshops and publishes a quarterly magazine, *Associates NAL Today*. The October 1976 issue of this magazine was devoted to the history of Maryland agriculture and included articles on beekeeping, living historical farms, and oral history. A recent publication, *Agricultural Literature: Proud Heritage—Future Promise*, contains the proceedings of a conference held in 1975 on agricultural literature, including papers entitled "Oral History as Agricultural Literature" and "A Folklorist, Not a Farmer: A Commentary." *The National Agricultural Library: A Guide to Services* is available from the office listed below.

**What/For Whom**

Library facilities are open to the public. Publications in the library collection are available through interlibrary loan or photo-

reproduction, and reference services are provided in the reading rooms in person or may be requested by mail or telephone.

**Contact for Information**

National Agricultural Library, Department of Agriculture, Beltsville, Maryland 20705

# 7 PHOTOGRAPHY DIVISION

## Department of Agriculture

**Assistance Available**

An extensive collection of photographs (both black-and-white and color), maps, and charts, obtained through authorized work of the Department of Agriculture, are available to researchers either in person or through mail-order reproductions. Subjects include such diverse topics as apple harvesting, barns, home canning, fairs and expositions, handicrafts, Indians, tobacco auctions, waterways, and windmills and are indexed in the *Guide to USDA Photos*, available from the office listed below. The collection includes some historical photographs dating from the early 1900s, but most of these are held at the National Archives (see no. 29) and the Library of Congress (see no. 31), which house the Farm Security Administration collection of the 1930s. Photographs are not copyrighted and can be reproduced in whole or in part with or without credit as long as department endorsement of commercial products is not implied.

**What/For Whom**

Reproductions of photographs may be purchased by the public at nominal cost, or photo researchers may visit the Photography Division library located in Washington, D.C., in the Administration Building, Room 536–A.

**Contact for Information**

Photography Division, Office of Communications, Department of Agriculture, Washington, D.C. 20250

# 8 FAPRS

Department of Agriculture
*Rural Development Service*

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**Assistance Available**

The Federal Assistance Programs Retrieval System (FAPRS) is a computerized means of identifying federal programs which could meet specific community needs. Given the names of the town and the county and specific information as to need, the computer prints out a listing of appropriate federal funding programs. This listing is keyed to the *Catalog of Federal Domestic Assistance* (see Bibliography), which contains detailed information on each program. At present, the FAPRS data bank contains information for the following categories which might relate to folk culture: historic preservation, recreation, and education (including curriculum support, libraries, and research and development). It is anticipated that federal programs of assistance for cultural activities will be included in FAPRS in the near future.

**What/For Whom**

Information on federal assistance programs for the general public provided by county extension agents and various other federal, state, and local governments. Sometimes a small fee is charged.

**Contact for Information**

Local county extension agents *or* FAPRS, Rural Development Service, Department of Agriculture, Washington, D.C. 20250

# 9 PUBLIC WORKS PROGRAM

Department of Commerce
*Economic Development Administration*

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**Assistance Available**

Through its Public Works Program, the Economic Development Administration (EDA) assists in the development of public works and facilities which will help restore the economic health of areas burdened with high unemployment and low family incomes. Grants may be used to acquire and develop land, to make improvements in public works and public service facilities, and to acquire, construct, rehabilitate, or improve such facilities. In addition to water and sewer systems, access roads, and vocational schools, "public facilities" are defined to include public tourism facilities such as cultural and recreation centers, historic preservation sites, and museums. To be funded, such facilities must be an integral part of a comprehensive tourism complex to be developed by a state agency or a qualified nonprofit organization with past involvement in tourism. This program is one of the major sources of federal support for "bricks and mortar" projects. Proposals for cultural projects will be competing with, for example, applications for industrial park development and utilities expansion projects. Proposals must demonstrate how a project will have a positive impact on the economic development of the community.

***Grants for Public Works and Development Facilities.*** With a fiscal 1977 appropriation of $166.5 million, this program encourages long-term economic growth through the construction of needed public facilities. Project grants covering from 50 to 80 percent of total project costs are awarded depending on the severity of the area's economic problems and on the revenue to be produced by the project. Indian tribes may receive 100 percent of project costs.

***Public Works Impact Program.*** With a fiscal 1977 maximum authorized expenditure of $58.2 million, this program provides immediate jobs for unemployed persons in designated project areas through the construction of needed public facilities. Grants cover 80 percent of project costs. Indian tribes and development corporations

without necessary borrowing capability may receive 100 percent of project costs.

***Local Public Works Program.*** Authorized by Title I of the Public Works Employment Act of 1976 (Public Law 94–369), this program supports proposals which provide immediate employment opportunities in areas of high unemployment through construction or renovation of useful public facil[illegible] Project grants cover 100 percent of project costs. EDA regional offices can provide the current status of this program.

***Job Opportunities Program.*** An authorization under Title X of the Public Works and Economic Development Act provides for emergency financial assistance through existing federal programs to stimulate activities creating jobs in areas suffering from unusually high levels of unemployment. The secretary of commerce is authorized to transfer Title X funds to other federal agencies, departments, and regional commissions. Contact EDA regional offices for the status of supplemental fiscal 1977 funds to administer the program.

**What/For Whom**

Project grants to state, county, and local governments, other public governmental bodies, recognized Indian tribes, development corporations, and private nonprofit organizations. Applicants must be located in EDA-designated project areas or Economic Development Districts, characterized by high unemployment or low family income. Profit-making organizations are ineligible. Periodically revised lists of designated areas and districts and maximum grant rates may be obtained from the offices listed below.

**Example**

Folklife-related grants made in fiscal 1976 and 1977 include: $190,000 to the Seneca Nation of Indians for the construction of a museum and tourist center at Salamanca, New York, as part of the tribe's long-range plans to preserve tribal history and stimulate tourism; $510,000 for the construction of a tribal cultural center at Miami, Oklahoma, to serve as a focal point for community growth and to help maintain the culture and heritage of eight Indian tribes in northeastern Oklahoma; $806,967 to enable the city of Bisbee, Arizona, to conduct an historic preservation program to include the conversion of an old building into a mining museum; $25,070 for a feasibility study of a public market in Agana, Guam, to serve as a tourist attraction by providing an outlet for the sale

of native arts and crafts; and $77,600 to the Smithsonian Institution to construct and equip a Native Americans Learning Center for the Festival of American Folklife held on the Mall in Washington, D.C.

**Contact for Information**

EDA regional offices *or* Office of Public Affairs, Economic Development Administration, Department of Commerce, Washington, D.C. 20230

# 10 AMERICAN INDIAN EDUCATION

Department of Health, Education, and Welfare
*Office of Education*

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**Assistance Available**

The Office of Indian Education administers the Indian Education Act (Title IV of Public Law 92–318), which provides three programs to help local school districts and organizations improve the education of American Indian children and adults. Each project must include a cultural development component which strengthens the participants' sense of their native American heritage.

***Grants to Local Education Agencies (Part A).*** Formula grants are made to local and nonlocal education agencies serving Indian children for the planning, development, operation, and testing of programs designed to meet the special educational and cultural needs of Indian children. For example, a fiscal 1976 grant of $63,653 awarded to the Broken Bow School District in Oklahoma supported various cultural enrichment activities ranging from Choctaw language instruction to the recording of tribal elders recounting Choctaw stories and folktales for use in school programs to the teaching of traditional arts, crafts, and dances with discussion of their tribal meaning and significance.

***Special Programs and Projects (Part B).*** Project grants, ranging from $5,580 to $400,000, are made to state and local education agencies, federally supported Indian schools, and Indian tribal organizations for planning, developing, and implementing innovative pilot and demonstration projects designed to improve educational opportunities for Indian children. By law, preference is given to Indian tribes and organizations. For example, a fiscal 1976 grant of $319,000 was awarded to the Tulsa Indian Youth Council in Oklahoma for a project serving twenty-nine tribes which included several cultural components—a junior high school native American history and fine arts class; cultural classes using tribal elders to teach such traditional arts and crafts as beading, patchwork, pottery, singing, and dancing; and preschool activities using tribal elders as storytellers.

***Adult Indian Education (Part C).*** Project grants, ranging from $20,600 to $195,000, are made to Indian tribes, institutions, and organizations for establishing and operating adult education programs with emphasis on literacy, high school equivalency, and coping-skills projects. For example, a fiscal 1976 grant of $74,181 was awarded to the Nooksack Tribe in Deming, Washington, for a project that included various language and cultural components and used tribal elders as resource people. With Part C assistance, a written alphabet and dictionary of the Halkomelem dialect were completed and language instruction was given; classes were given in canoe construction using traditional building techniques, in Ts'emetel, an ancient weaving process to make carrying straps, and in traditional northwestern knitting and braiding. Oral histories, folk tales, and legends have also been recorded as the basis for development of new curriculum materials.

**What/For Whom**

Grants to Indian tribes and organizations, federally supported Indian schools, and local and nonlocal education agencies.

**Contact for Information**

Office of Indian Education, Office of Education, Washington, D.C. 20202

# 11 ARTS EDUCATION PROGRAM

Department of Health, Education, and Welfare
*Office of Education*

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**Assistance Available**

In cooperation with the John F. Kennedy Center's Alliance for Arts Education, the Office of Education awards one-year grants to state and local education agencies for projects designed to make the arts an integral part of the elementary and secondary curriculum rather than an alternate course of study or an after-school activity. Projects should include all students in a school, reflect their cultures, and integrate all aspects of the curriculum. Projects must have dance, drama, music, and visual arts components, although a variety of other cultural activities such as folk art may be included.

Local education agencies may apply for schoolwide arts programs in a number of schools or a single pilot school. Funds may be used for such activities as inservice training; employment of visiting artists, consultants, an arts education program director, or a coordinator; special arrangements for the continuing use of arts institutions and other community resources such as museums and performing arts organizations as part of the arts education program; arts demonstrations; curriculum development; and planning assistance.

State education agencies may receive funds for statewide programs to assist local education agencies, to assess and coordinate the state's arts resources and existing arts education programs, to develop a comprehensive state plan for the establishment of arts education programs in local schools, or to train administrators and coordinators at the state level for carrying out arts activities on a statewide basis.

The Kennedy Center's Alliance for Arts Education assists in the review of grant applications and makes available to grantees technical and staff assistance, training, and arts information at state and local sites and at the John F. Kennedy Center for the Performing Arts.

**What/ForWhom**

One-year nonmatching grants, ranging from $5,000 to $10,000, to state and local education agencies.

**Example**

Out of a fiscal 1976 appropriation of $750,000, eighty-nine grants were awarded, including: $5,375 to Northern Pueblos Agency, a Bureau of Indian Affairs school in New Mexico, for a program to teach native American songs, dances, arts, and crafts using local artists as resource people; $9,900 to Koror Palau, a U.S. territory, for a program employing local traditional artisans to teach and preserve traditional ceramics, native dances and chants, and art skills such as storyboard carving and plaiting; $10,000 to Harrington, Maine, for a program which included a heritage component exposing students to their local cultural heritage through studies of historic architecture, traditional home furnishings, cemetery art, tools of various trades, shipbuilding, and native American art such as sweetgrass weaving, dances, and drawing; and $8,000 to Hamlin, West Virginia, for a program which included using local musicians, whittlers, and potters to demonstrate and discuss Appalachian cultural traditions.

**Contact for Information**

Arts and Humanities Staff, Office of Education, Washington, D.C. 20202

# 12 BILINGUAL EDUCATION

Department of Health, Education, and Welfare
*Office of Education*

**Assistance Available**

Grants are made to support elementary and secondary school programs of bilingual education benefiting non-English-speaking children (ages three to eighteen) who come from low-income families. Funds may be used for the operation of bilingual education programs; supplementary community and educational activities which facilitate implementation of such programs, including adult education and preschool programs; bilingual teacher training; development and dissemination of curriculum materials; and planning and technical assistance. Programs of instruction should include the study of English and the student's native language and other courses that will allow the child to progress effectively through the educational system. Courses should be developed with appreciation for the cultural heritage of participating students. A program of bilingual education may include some English-speaking children to help them gain an understanding of the cultural heritage of the children with limited English-speaking ability. This program is authorized under the Bilingual Education Act, Title VII of the Elementary and Secondary Education Act, Public Law 93–380.

**What/For Whom**

Project grants, ranging from $25,000 to $500,000, to state and local education agencies, institutions of higher education, and approved Indian tribal organizations that operate Indian schools.

**Example**

With Title VII support, school districts in Caribou and Madawaska, Maine, are developing French-English curriculum materials that reflect the area's French cultural traditions. Courses involve teaching students how to make maple sugar, visits to historic sites and museums containing Acadian fishing and agrarian artifacts, learning traditional folk songs and dances, and reading stories reflecting

local folk legends and tales as well as books on Acadian cuisine and ethnic foods. The Indian Township School Committee in Maine is transferring oral traditions of the Passamaquoddy Indians into written form by developing native language school texts based on verbatim transcriptions of legends and folktales told by tribal members.

**Contact for Information**

Office of Bilingual Education, Office of Education, Washington, D.C. 20202

# 13 COMMUNITY EDUCATION PROGRAM

Department of Health, Education, and Welfare
*Office of Education*

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**Assistance Available**

Grants are made to state and local education agencies for planning, establishing, and operating community education programs which "provide educational, recreational, cultural, and other related community services in accordance with the needs, interests, and concerns of the community." Funds support the administration of such programs rather than programming costs; evaluation of proposals is therefore based more on the degree to which community needs and interests have been accurately assessed and reflected in program planning than on program content. Programs must reflect the various needs and interests of all age groups in a specific community, its area generally coextensive with the participating school's attendance area. Programs must take place in public buildings such as schools, which are to be used as community centers. To more effectively coordinate school and community resources, programs are operated by local education agencies working in conjunction with local community groups, organizations, and other governmental agencies. Grants may also be made to institutions of higher education for programs to train individuals to plan and operate community education programs.

**What/For Whom**

Matching grants to state and local education agencies, which may include community colleges, public school districts, and other commissions or councils legally constituted within a state to perform a service function for public schools; and project grants to institutions of higher education.

**Example**

Out of 660 applications received in fiscal 1976, 94 grants totaling $3.5 million were awarded, including $22,730 to the Shannon County Independent School District in South Dakota for a com-

munity education program on the Pine Ridge Indian Reservation which draws heavily on the cultural traditions of the Oglala Sioux people and includes courses in traditional arts and crafts, braiding, dance, costume making, ethnic cooking, and Lakota language instruction. A grant of $18,700 was also made to the South Conejos School District in Antonito, Colorado, for a program emphasizing teaching and demonstrating traditional Chicano arts and crafts such as Colcha embroidery and San Luis Valley dances and songs.

**Contact for Information**

Community Education Programs, Office of Education, Washington, D.C. 20202

# 14 EMERGENCY SCHOOL AID SPECIAL ARTS PROJECTS

Department of Health, Education, and Welfare
*Office of Education*

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**Assistance Available**

Grants support projects in elementary and secondary schools using the arts as a vehicle for interracial and intercultural communication and understanding. Grants enable well-known artists from various ethnic backgrounds and artistic disciplines, including folk arts and crafts, to work with students in classes and workshops. The development of a proposal requires substantial involvement by artists, students, parents, and state and local school officials and must reflect local desegregation-related community and educational needs and priorities. Extensive guidelines are available from the office listed below.

**What/For Whom**

Project grants of up to $100,000 to public agencies or organizations responsible for the administration of statewide public arts programs, such as state arts agencies that coordinate programs with local school districts. To be eligible, local public school districts must be implementing desegregation plans to eliminate, reduce, or prevent minority group isolation. Programs must take place in schools with at least 20 percent enrollment of minority group children.

**Example**

Of the fifteen grants (of approximately $100,000 each) awarded in fiscal 1976, several included folk arts components. For example, the New Mexico Arts Commission recruited traditional craftspeople to demonstrate and teach traditional Navajo weaving techniques on vertical looms, northern New Mexico Spanish colonial dancing, Pueblo Indian pottery-making, traditional furniture-making, door-carving and tinwork, the ancient New Mexico folk art of "Enjarradoras" (the building of outdoor adobe ovens and indoor fireplaces), and the Santeros craft of carving

wooden effigies of saints. The Oklahoma Arts and Humanities Council employed two native American artists who used traditional storytelling and folk legends in their music and poetry workshops. The South Carolina Arts Commission undertook a study tracing the Afro-American "Hambone," a clapping rhythmic accompaniment for songs that is indigenous to South Carolina, and, using community residents as performers, produced several educational television programs on gospel music, the blues, and spirituals.

**Contact for Information**

Special Arts Projects Branch, Equal Educational Opportunity Programs, Office of Education, Washington, D.C. 20202

# 15 ETHNIC HERITAGE STUDIES PROGRAM

Department of Health, Education, and Welfare
*Office of Education*

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**Assistance Available**

Grants support one-year projects designed to enable students "to learn more about the nature of their own heritage and to study the contributions of the cultural heritages of other ethnic groups of the Nation." Projects may be proposed in one or more of the following areas: development of curriculum materials for the study of ethnic groups and their contributions to the American heritage in areas such as history, geography, society, economy, literature, arts, music, drama, language, or general culture; training teachers to use the curriculum materials; and dissemination of the materials. Every project should show evidence of the strong endorsement and active participation of relevant ethnic, educational, and community organizations. The multiethnic impact of a project is considered essential; the project must have impact beyond a single ethnic group. Detailed guidelines are available from the office listed below.

**What/For Whom**

Project grants, averaging $37,000, to public and private nonprofit educational agencies, institutions, and organizations. Eligible organizations include ethnic, community, and professional associations, Indian tribes, state and local education agencies, and institutions of higher education.

**Example**

Out of 570 applicants, 49 grants were made in fiscal 1976 and included $35,000 to the Denver, Colorado, School District #1 for "American Ethnic/Folk Music," $39,000 to the Metropolitan Cooperative Educational Service Agency of Georgia for "Multi-Ethnic Southern Agrarian Heritage—A Model Oral History Curriculum Unit," $38,000 to the Middle East Educational Trust, Inc., of Maryland for "The Arab-American Ethnic Heritage Film Project," $38,000 to the Greater Washington ETA Association,

Inc., in Virginia for "The Folklore of Black America: A Television-based Curriculum for Ethnic Heritage Studies," and $40,000 to the University of Oklahoma for "American Indian Heritage Studies Program."

**Contact for Information**

Ethnic Heritage Studies Branch, Bureau of Postsecondary Institutions, Division of International Education, Office of Education, Washingon, D.C. 20202

# 16 GROUP PROJECTS ABROAD

Department of Health, Education, and Welfare
*Office of Education*

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**Assistance Available**

Support is given for group projects overseas which will help educational institutions improve their programs in intercultural education, modern foreign languages, world affairs, or foreign area studies, that is, the study of foreign countries and geographical areas, including their culture, artistic life, languages, and politics.

***Summer Seminars Related to Domestic Ethnic Heritage.*** Assistance is given to state departments of education, which apply on behalf of local school systems, and to institutions of higher education for the purpose of developing overseas seminars and workshops of from six to twelve weeks related to domestic ethnic heritage programs that focus on the overseas origins of ethnic groups in the United States. Seminars assist teachers and curriculum supervisors in planning and conducting ethnic studies programs. School systems generally plan seminars cooperatively with institutions of higher education that have recognized programs in international or intercultural studies. School systems containing a large concentration of students from ethnic minority groups are encouraged to submit proposals. Countries most frequently selected as sites for seminars are Mexico, Poland, and nations in West Africa and East Asia. For fiscal 1976, $280,000 was available for this program. Awards supporting seminars in the summer of 1976 included $49,300 to the American Forum for International Study in Ohio for "Roots of Afro-American Culture and History: the West African Dimension" and $26,270 to the University of California for an "Enrichment Program in Latin American Studies for Junior College Instructors."

***General Projects.*** Assistance is given to state departments of education, institutions of higher education (individually or in consortia), or nonprofit educational organizations for group research projects to study non-Western languages and foreign areas studies; for overseas seminars and workshops, lasting a minimum of six

weeks; for the study of a foreign culture or a particular aspect of that culture; or for the support of curriculum development teams who spend from two to twelve months in a foreign country acquiring resource materials, ranging from artifacts to recordings, for incorporation into their home institution's foreign language and area studies programs. Participants must be secondary school teachers, college instructors, graduate students, or upperclassmen planning to teach in the funded fields. With few exceptions, projects anywhere outside of Western Europe are considered.

***Language-based Projects.*** Assistance is given for summer and academic-year intensive language programs.

**What/For Whom**

Grants to state departments of education, institutions of higher education, and nonprofit educational organizations, covering such eligible expenses as travel and lodging costs.

**Contact for Information**

Group Projects Abroad Program, Division of International Education, Office of Education, Washington, D.C. 20202

# 17 RESEARCH GRANTS

Department of Health,
Education, and Welfare
*Public Health Service*

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**Assistance Available**

The National Institute of Mental Health administers the federal government's major program of support for research in mental health. The Behavioral Sciences Research Branch supports projects "with mental health relevance" in anthropology, sociology, and social psychology in such areas as culture and personality, cross-cultural factors, social perception and attitudes, socialization, sex role behavior, social structure and dynamics, social change, family studies, and group processes. More specifically, support may be provided for research ranging from investigations of cultural change to basic ethnographic studies and research on ethnolinguistics and sociolinguistics contributing to an understanding of language as a social and cultural phenomenon. Support is given only for clearly defined basic or applied research projects that provide new knowledge about normal and abnormal human behavior. Applications must meet extremely rigorous scientific research standards.

**What/For Whom**

Project grants for investigators affiliated with public agencies, nonprofit private organizations, or academic or research institutions. A Special Small Grants Program ($5,000 maximum) supports small-scale exploratory and pilot one-year studies performed by younger, less experienced investigators who do not have regular research support.

**Example**

Continuing support has been given for several years to Northwestern University and the Navajo Health Authority of the Navajo Nation to develop an ethnomedical encyclopedia of the Navajo and to Harvard University for an ongoing study of the

effects of technological changes on the cultural and social patterns of Indians living in Chiapas, Mexico.

**Contact for Information**

Behavioral Sciences Research Branch, Division of Extramural Research Programs, National Institute of Mental Health, Rockville, Maryland 20857

# 18 COMMUNITY DEVELOPMENT PROGRAM

Department of Housing and Urban Development

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**Assistance Available**

Block grants and loan guarantees are made to states and units of local government for such community development activities as construction, preservation, and restoration projects and the provision of certain needed public services. The program's primary objectives are the improvement of housing and community services in urban communities and the revitalization of deteriorating areas to increase diversity of neighborhoods and expand economic opportunities, principally for persons of low and moderate incomes. Authorized by Title I of the Housing and Community Development Act of 1974, this program replaces several categorical grant programs formerly administered by the Department of Housing and Urban Development (HUD) which had provided support in such areas as Neighborhood Facilities, Model Cities, and Open Space Land. Under the new program, local government officials rather than federal administrators decide how funds may be spent for such eligible activities as acquisition of property for rehabilitation or conservation activities, for preservation or restoration of properties of historic, architectural, or aesthetic value, or for provision of recreational opportunities; acquisition, construction, reconstruction, or installation of public facilities such as neighborhood centers, senior centers, historic properties, and parks, playgrounds, and other recreational facilities (cultural, art, museum, library, and similar facilities are eligible only if they are part of a neighborhood facility consistent with overall plans for community development); and provision of public services directed toward improving the community's ability to meet the employment, economic development, or educational and recreational needs of persons residing in such areas.

**What/For Whom**

Block grants, which can cover 100 percent of activity costs, and guaranteed loans for states, metropolitan cities, urban counties,

and other units of local government or designated public agencies which submit block grant applications, based on annual community development plans, directly to the department for approval. At least two public hearings must be held by these applicants to gain citizens' views on community development. Other groups may contact the mayor or local community development officials concerning the possible inclusion of their projects in the community's development program.

**Example**

In 1975–77 the city of Buffalo awarded a total of $385,000 community development block grant funds to the Buffalo Renewal Agency for the renovation of a neighborhood facility to be used as a Polish community center; $170,000 of the amount was used for public service planning at the center, which offers classes in such traditional folk arts as egg dying, weaving, and folk dancing, along with language classes and lectures on the history of Polish Americans.

**Contact for Information**

HUD area or regional offices *or* Assistant Secretary for Community Planning and Development, Department of Housing and Urban Development, Washington, D.C. 20410

# 19 CULTURAL STUDIES

Department of the Interior
*Bureau of Indian Affairs*

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**Assistance Available**

Located at the Institute of American Indian Arts (see no. 20), Santa Fe, New Mexico, the Cultural Studies Center performs research, develops and disseminates resource materials relating to native American cultural studies, provides reference information on related research being performed elsewhere, provides limited funding through contracts to federally recognized tribes for the development of such cultural curriculum materials as oral history-tribal history texts and collections of tribal literature and folklore, and provides assistance in Indian language program development. The center coordinates international cultural program activities with the Interamerican Indian Institute in Mexico. Advice is also given to tribes developing community cultural centers. The center maintains a Research Center Collection which includes an extensive bibliography of 60,000 entries identifying publications dealing with native American culture, a representative selection of photographs from the Smithsonian Institution archives relating to native Americans, collections of native American music and literature, a collection of Mexican Indian pictorial materials or códices, and a comprehensive index to oral history collections.

**What/For Whom**

Contracts to federally recognized tribes. Collections are open to qualified scholars, with priority given to Indian community cultural program developers. Bibliography and reference services to qualified researchers.

**Contact for Information**

Research and Cultural Studies Development Section, Bureau of Indian Affairs, Institute of American Institute Arts, Cerrillos Road, Santa Fe, New Mexico 87501

# 20 EDUCATION PROGRAMS

Department of the Interior
*Bureau of Indian Affairs*

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**Assistance Available**

***Johnson-O'Malley Assistance.*** The Office of Indian Education Programs administers the Johnson-O'Malley Act, which provides direct payments to federally recognized public and private tribal schools for programs which meet the special educational needs of native American students. Such programs may include cultural components intended to strengthen the students' sense of their native American heritage. In South Dakota, for example, the Todd County School System uses a portion of its Johnson-O'Malley funds to support Indian history and culture classes in the schools on the Rosebud Reservation.

***Institute of American Indian Arts/Haskell Indian Junior College.*** The Bureau of Indian Affairs (BIA) administers two schools offering postsecondary instruction in native American cultural traditions to students who are at least one-quarter Indian from all parts of the United States. The Institute of American Indian Arts in Santa Fe, New Mexico, offers training in both the traditional and creative arts of native American senior high school and junior college students. The curriculum includes arts instruction in such traditional craft techniques as featherwork, weaving, porcupine quilling, costume design, and embroidery and humanities instruction in native American folklore and art history, cultural studies, Indian biology, and linguistics, with an emphasis on teaching students how to put their language into written form. The campus museum offers courses in museum studies, maintains collections of traditional and contemporary arts and crafts, and circulates traveling exhibits to tribal communities. Several powwows, where traditional dances and music are performed in traditional areas, are held throughout the year. Haskell Indian Junior College in Lawrence, Kansas, is a comprehensive junior college, offering both liberal arts and vocational or technical training. Courses offered by the Native American Cultural Division in 1977 included instruction in four

different Indian languages, the history of North American Indian tribes, and modular courses on Northern and Southern Plains singing, Northwest Coast carving, Navajo weaving, and tribal law. The Art Department teaches native American arts and crafts focusing on traditional techniques in painting, jewelry making, and weaving.

**What/For Whom**

Direct payments for specified use to tribal organizations operating public or private schools for native American children. Post-secondary instruction for eligible native American students (of one-fourth or more Indian blood).

**Contact for Information**

Division of Educational Assistance, Office of Indian Education Programs, Bureau of Indian Affairs, Department of the Interior, Washington, D.C. 20245

# 21 INDIAN ARTS AND CRAFTS BOARD

Department of the Interior

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**Assistance Available**

Established by Congress in 1935 as an independent federal agency, the Indian Arts and Crafts Board promotes and encourages the development of both traditional and innovative native American arts and crafts. The board is basically a coordinating and counseling agency providing no direct financial assistance itself, although it does provide information about potential sources of funding. In this regard the board has a working relationship with other interested agencies of federal, state, and local governments, as well as with private foundations, universities, museums, and native American art organizations. The board develops and disseminates publications containing technical and consumer information to native Americans and the general public—for example, *Source Directory No. 1* and *No. 2*, which list native American-operated arts and crafts organizations located throughout the United States. Demonstration workshops to improve the skills of craftspeople are planned and conducted in collaboration with various state and private organizations that provide funding and instructors for these purposes. For example, the board assisted in the planning of a traditional woodcarving workshop for Houma Indians in Louisiana in 1976. Advisory assistance is given to groups of native Americans interested in developing their own production and marketing operations, for example, the Qualla Arts and Crafts Mutual, Inc., of Cherokee, North Carolina, and the Hopi Silvercraft and Arts and Crafts Cooperative Guild in Arizona.

The board serves as an advisory body to the Institute of American Indian Arts (see no. 20) operated by the Bureau of Indian Affairs in Santa Fe, New Mexico. The board also operates a coordinated system of three regional museums with collections of historic, traditional, and contemporary American Indian arts, crafts, and artifacts. The three museums are the Museum of the Plains

Indian and Crafts Center, Browning, Montana; the Southern Plains Indian Museum and Crafts Center, Anadarko, Oklahoma; and the Sioux Indian Museum and Crafts Center, Rapid City, South Dakota. In 1974, the Museum of the Plains Indian assembled a major interpretive traveling exhibition of drawings documenting folktales, legends, and oral traditions entitled "Coyote Tales of the Montana Salish." In 1976, the Southern Plains Indian Museum sponsored an exhibition and related demonstrations of "Contemporary Southern Plains Indian Metalwork," documenting the unique native American craft technique of German silver metalwork.

The board also refers complaints about imitation native American arts and crafts that are misrepresented as genuine handcrafts to appropriate federal or local authorities for action. "Genuine Indian-made handcraft products" are defined as "objects produced by Indian craftsmen with the help of only such devices as allow the manual skill of the maker to condition the shape and design of each individual product."

**What/For Whom**

Advisory services and counseling and investigation of complaints for Indian, Eskimo, and Aleut artists, craftspeople, and organizations.

**Contact for Information**

General Manager, Indian Arts and Crafts Board, Department of the Interior, Washington, D.C. 20240

# 22 LIBRARIES

## Department of the Interior

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**Assistance Available**

The Interior Department maintains an extensive network of libraries and information centers throughout the United States. The Natural Resources Library in Washington, D.C., is the focal point of this network and functions as a clearinghouse and referral center for information resources within and outside the department. Intended primarily to assist Interior Department employees, most facilities are also open to the public for research purposes. Collections of the Natural Resources Library emphasize North American Indians and libraries maintained by regional offices of the National Park Service and Bureau of Indian Affairs have items of interest to folklorists, ethnologists, linguists, and anthropologists in their collections, which are described in the *Libraries and Information Services Directory, 1976* available from the office listed below.

**What/For Whom**

Most libraries are open to the public for serious research by permission.

**Example**

The National Park Service Statue of Liberty National Monument Library in New York City includes materials relating to American immigration and ethnic groups in the United States as well as an oral history collection entitled "Immigrants on Tape" and photographs of immigrants. The holdings of the National Park Service Southeast Archaeological Center Library in Tallahassee, Florida, emphasize southeastern history, archaeology, and ethnology and include works published by the Bureau of American Ethnology. The National Park Service Chesapeake and Ohio Canal National Historical Park Resource Libraries in Sharpsburg, Maryland, have collections of letters, articles, and oral histories

of original inhabitants of the canal area. The collections of the Bureau of Indian Affairs Low Mountain School Library in Chinle, Arizona, emphasize Southwest Indian culture and include locally recorded songs and stories in Navajo.

**Contact for Information**

Office of Library and Information Services, Department of the Interior, Washington, D.C. 20240

# 23 NATIONAL PARK SERVICE

## Department of the Interior

**Assistance Available**

The basic mandate of the National Park Service is to preserve and interpret the nation's natural history and ecology and its social history as it relates to these natural environments. National Park Service programs which specifically address American folk culture and traditions are described below and under program no. 24.

***Facilities/Interpretive Programs.*** There are over three hundred National Parks in the National Park System. They maintain several thousand museums and outdoor exhibits which help visitors set each park in a social and historical context. Interpretive programs for each park vary with the funds available and the individual superintendent's overall plans, but many parks use traditional folk music performances, craft demonstrations, or storytelling to enhance the visitors' experience. For example, the Great Smokey Mountains National Park uses local musicians in its traditional music programs and Shoshones from the Wind River Reservation demonstrate their crafts skills at regular programs held at the American-Indian Museum in Grand Teton National Park.

***Living History Program.*** National Parks sponsor approximately seventy-five living history programs around the country to help park visitors learn about the history and folkways of regions in which parks are located. Living history programs often include live demonstrations of indigenous folk crafts or re-creations of traditional farming or forestry techniques. Lists of selected living historical farms are available from the Division of Interpretation and Visitor Services.

***Office of Cooperative Activities.*** This office coordinates cooperative agreements between the National Park Service, other federal and state agencies, and private national associations for cultural programs in parks. For example, it has a cooperative agreement with the National Council for the Traditional Arts, a nonprofit

membership association particularly interested in the carriers of folk traditions. The council provides expertise to National Parks on folklore activities and folk music indigenous to the park area. With technical assistance provided by the council, the Golden Gate National Recreation Area in San Francisco sponsors annual folk festivals featuring folk performers from the Bay Area. The National Folk Festival is held each summer at the Wolf Trap Farm Park for the Performing Arts in Vienna, Virginia, and is cosponsored by the National Park Service, the National Council for the Traditional Arts, and the Wolf Trap Foundation. This festival features outstanding traditional folk artists from all over the country. Although the Washington-based Office of Cooperative Activities can only work with national organizations on nationwide programs, the nine regional Park Service offices are authorized to enter into cooperative agreements with private organizations or individuals.

***Crafts Sales.*** The National Park Service has increasing interest in improving the quality of crafts sold under concession agreements in Park Service facilities. Any craftspeople, including traditional and native American artisans, interested in selling their crafts through National Park Service concessions should contact the Office of Cooperative Activities for more information.

**What/For Whom**

National Park Service facilities are open to the general public. Private organizations or individuals interested in participating in folklife-relation programs in a particular National Park should contact the superintendent of that park or the nearest National Park Service regional office.

**Contact for Information**

Superintendent of the local unit of the National Park Service *or* (appropriate division), National Park Service, Department of the Interior, Washington, D.C. 20240

# 24 HISTORIC PRESERVATION PROGRAMS

Department of the Interior
*National Park Service*

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**Assistance Available**

The National Park Service Office of Archeology and Historic Preservation administers a number of programs to help preserve, for public benefit, districts, sites, buildings, structures, and objects significant in American history, architecture, archaeology, and culture—including folk culture.

***National Register of Historic Places.*** The register is an official listing of the nation's cultural property determined to be worth saving. Properties in each state are nominated for inclusion in the register by the state historic preservation officer, who also oversees a statewide historic survey and the preparation of a state historic preservation plan. Listed properties are eligible for Grants-in-Aid (see below) and are protected from destruction or impairment by federally funded or licensed undertakings. For example, recent entries in the National Register have included a whole fishing village (ca. 1867), LaConner, Washington; a sod-covered dugout dwelling (ca. 1909), Prairie Homestead, near Interior, South Dakota; Pulp Mill Covered Bridge (ca. 1820), near Middlebury, Vermont; and the Mordecai Lincoln Loghouse (ca. 1797) in Springfield, Kentucky. For more information contact the state historic preservation officer or keeper at the National Register of Historic Places (address below).

***Grants-In-Aid for Historic Preservation.*** Matching grants of up to 50 percent are available to states, participating through their state historic preservation officers, and to the National Trust for Historic Preservation (see no. 44) for the preparation of comprehensive statewide historic preservation surveys and plans and for acquisition and development of properties listed in the National Register. States may transfer funds to local governments, private organizations, or individuals. Examples include a $3,000 grant to restore a blacksmith shop in Steele City, Nebraska; a $15,334 grant to restore an 1808 barn in Piqua, Ohio; and an

$8,750 grant to restore an 1868 structure associated with a German-speaking religious communal society that is a rare surviving example of a two-story, hewn-log house in Oregon. For more information contact the state historic preservation officer or Division of Grants (address below).

***Historic American Buildings Survey (HABS)*** and ***Historic American Engineering Record (HAER).*** HABS is a program to assemble a national archives of historic American architecture and HAER focuses on historic engineering and industrial works. Records are in the form of precise measured drawings, photographs, and written data and are deposited in the Library of Congress (see no. 31) where they are available to the public. Recent HABS projects have included documentation of two Swedish handmade log cabins (ca. 1650) in the Philadelphia area; the Pueblo of Acoma on the Acoma Indian Reservation in New Mexico; an entire small frontier town, South Pass City, Wyoming; and vernacular architecture in central Virginia—as part of an ongoing project with the Architecture Department of the University of Virginia. Recent HAER projects have included documentation of an early factory, Seneca Glassworks, in West Virginia; the factories and town of a late nineteenth-century industrial community, Pullman, Illinois; and Gruber Wagonworks in Pennsylvania. For more information and available publication and reproduction lists, contact the Historic American Buildings Survey or Historic American Engineering Record (address below).

**What/For Whom**

Matching grants for states, territories, and the National Trust for Historic Preservation, which may transfer funds to local governments, private organizations, and individuals. Technical assistance and research materials for the general public.

**Contact for Information**

State Historic Preservation Officer (contact governor's office for address) *or* (appropriate division), Office of Archeology and Historic Preservation, National Park Service, Department of the Interior, Washington, D.C. 20240

# 25 CETA

Department of Labor
*Employment and Training Administration*

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**Assistance Available**

The Comprehensive Employment and Training Act of 1973 (CETA, Public Law 93–203) is designed to promote job training and employment opportunities for economically disadvantaged, unemployed, and underemployed persons through a decentralized system of federal, state, and local programs. Folklife projects may benefit from CETA employment and training assistance if they meet specific eligibility requirements, although CETA funds are designed as an immediate economic stimulus leading to long-term employment within the private sector and should not be viewed as a source of continuing funds to meet permanent personnel needs of nonprofit organizations.

Based on unemployment and population statistics, CETA funds are allocated by the Labor Department's Employment and Training Administration to over 450 "prime sponsors"—states, counties, cities of over 100,000 population, and Indian tribes—which design, administer, and operate manpower programs suited to local needs. Prime sponsors may select public or private nonprofit organizations to administer specific manpower and public service employment programs. "Public service" means service normally provided by government, including work in such fields as beautification, conservation, education, recreation, rural development, human betterment, and community improvement. The Department of Labor publishes numerous pamphlets explaining CETA programs generally, although only local prime sponsors can supply specific eligibility requirements for each program. The following programs authorized by CETA and by subsequent amendments offer support for employment and training programs.

***Title I.*** Grants are allocated on a formula basis to state and local government prime sponsors for programs which provide recruitment, placement, transitional training, and employment opportunities to the unemployed, underemployed, and economically disadvantaged.

***Title II.*** Grants are allocated on a formula basis to eligible prime sponsors, including Indian tribes, for programs of transitional public service employment in areas with substantial unemployment (at least 6.5 percent). Participants must be underemployed or jobless for at least thirty days. For example, in fiscal 1977, the Florida Fine Arts Council, using CETA Title II funds, hired a folk artist to develop a community outreach program using traditional folk arts for the Stephen Foster Center in White Springs; the council also hired an artist-in-residence to document the history of Madison, Florida, in banners and oral histories. The South Carolina Arts Commission received $60,000 in Title II funds to support a three-year crafts program in the state to identify craftspeople, including many traditional artisans, and to assist them in marketing their crafts.

***Title III.*** Grants allocated on the same basis as Title I funds to provide interim, short-term training and job placement programs for special groups, such as youth (including summer work experience programs), offenders, older workers, and native American tribes. For example, in the summer of 1975, the city of Albany's Department of Cultural Affairs hired a folklorist/oral historian to document through oral histories Jewish immigration into the city. Lane County, Oregon, hired six young people in the summer of 1975 to record oral histories from the state's rural inhabitants to be used as resource materials in county schools; in 1976 young people studied the boundaries and structures of local homesteads. The material of both projects resulted in a book.

***Title VI.*** (Emergency Jobs and Unemployment Assistance Act, Public Law 93–507). This statute augments the number of subsidized jobs available under Title II with grants distributed on a formula basis to prime sponsors in areas of unemployment over 4.5 percent. In addition, Title II funding criteria are modified somewhat because of the emergency nature of the program. Grants under Titles II and VI constitute the Public Service Employment Program. For example, in 1976 the California Employment Development Department employed twelve West Coast photographers to spend two months visually documenting worklife in California, Oregon, and Washington to create a traveling exhibit entitled "Workers." In 1977, five CETA employees, categorized as one museum specialist, one foreman, and three carpenters, were hired to work for the Blue Ridge Farm Museum, an outdoor living-history farm in Virginia.

***Emergency Jobs Programs Extension Act of 1976.*** (Public Law 94–444). Authorizing the appropriation of funds to maintain jobs for those hired under the original Titles II and VI of CETA through fiscal 1977, this act adds new funding criteria specifying that prime sponsors must hire the "long-term unemployed" for work in "projects," definable public service tasks which will be completed within a year and provide a "new" kind of public service. In addition, prime sponsors are expected to provide a substantial part of project funds to nonprofit organizations and must submit a written statement of reasons for rejecting a project application. Fifteen percent of a prime sponsor's funds may be used to buy, rent, or lease supplies, equipment, and materials. See other titles for examples of folklife projects which may be funded under this program.

**What/For Whom**

Grants to prime sponsors—states, counties, Indian tribes, or units of local government in localities with over 100,000 population—which are responsible for determining the types of jobs to be filled. Specific funds are allocated to governors for statewide programs. Local public or private community-based nonprofit organizations may apply for assistance from prime sponsors, whose names and addresses are available from offices listed below.

**Contact for Information**

State governor's manpower services office, the chief elected city or county official, any of the Labor Department's ten regional Employment and Training Offices *or* Office of Comprehensive Employment Development, Employment and Training Administration, Department of Labor, Washington, D.C. 20213

# 26 EAST-WEST CENTER

Department of State
*Bureau of Educational and Cultural Affairs*

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**Assistance Available**

The East-West Center, officially known as the Center for Cultural and Technical Interchange between East and West, is a national educational institution established in Hawaii by the U.S. Congress in 1960 to promote better relations and understanding between the United States and the nations of Asia and the Pacific through cooperative study, training, and research. The center is administered by a public, nonprofit corporation whose international board of governors consists of distinguished scholars, business leaders, and public servants.

Each year more than fifteen hundred men and women from many nations and cultures participate in center programs that seek cooperative solutions to problems of mutual consequence to East and West. Working with the center's multidisciplinary and multicultural staff, participants include visiting scholars and researchers, leaders and professionals from the academic, government, and business communities, and graduate degree students, most of whom are enrolled at the University of Hawaii. For each center participant from the United States, two participants are sought from the Asian and Pacific area.

Center programs are conducted by five institutes and address problems of communication, culture learning, environment and policy, population, and resource systems. A limited number of "open" grants are available to degree scholars and research fellows whose academic interests are not encompassed by institute programs. The U.S. Congress provides basic funding for center programs and a variety of awards to participants ($10 million in fiscal 1977). Because of the cooperative nature of center programs, financial support and cost-sharing grants are also provided by Asian and Pacific governments, regional agencies, private enterprises, and foundations. The center is on land provided by the University of Hawaii and adjacent to it.

**What/For Whom**

A variety of scholarships, fellowships, internships, and other awards are made to interested scholars and to professionals and graduate students from a variety of disciplines, including anthropology, linguistics, and sociology, allowing them to join the center's programs.

**Example**

The East-West Culture Learning Institute at the center deals with the special problems that arise when different cultures come into contact, specifically when peoples of the United States, Asia, and the Pacific area interact. One five-year project on "conserving cultural values" brings together for annual six-month workshops professionals from museums, community cultural centers, archives, and educational institutions to exchange ideas on exhibiting fine, traditional, and folk arts, collecting oral history, and managing community-based cultural centers.

**Contact for Information**

East-West Center, 1777 East-West Road, Honolulu, Hawaii 96848

# 27 FULBRIGHT-HAYS EXCHANGE OPPORTUNITIES

Department of State
*Bureau of Educational and Cultural Affairs*

**Assistance Available**

The Fulbright-Hays Program, authorized by the Mutual Educational and Cultural Exchange Act of 1961 (Public Law 87–256), is intended "to increase mutual understanding between the people of the United States and the people of other countries." Grants are made to U.S. citizens and foreign nationals for a variety of educational exchange activities. The Department of State, through its Bureau of Educational and Cultural Affairs, administers the program with the help of binational educational commissions and foundations in participating countries, fifty U.S. embassies and consulates in other countries, and three major cooperating agencies in the United States—the Office of Education, the Council for International Exchange of Scholars, and the Institute of International Education. Support is given for exchange activities in all academic fields, including foreign area studies, that is, the study of foreign countries and geographical areas, their languages, politics, culture, and artistic life; anthropology, both cultural and physical; ethnology; linguistics; sociology; music, including ethnomusicology; and the arts. Categories of support are as follows.

***Doctoral Dissertation Research Abroad.*** Fellowships are awarded to doctoral candidates for six to twelve months of full-time dissertation research in foreign area studies. Applicants must intend to teach at an American institution of higher education. For more information contact: International Studies Branch, Division of International Education, Office of Education, Washington, D.C. 20202.

***Faculty Research Abroad.*** Fellowships are awarded to faculty of American institutions of higher education for three to twelve months of research in foreign languages and area studies. The purpose of this program is to strengthen foreign area studies in U.S. institutions. Doctoral dissertation research is ineligible. For more information contact: International Studies Branch, Division

of International Education, Office of Education, Washington, D.C. 20202.

***Foreign Curriculum Consultants.*** Project grants are made to state departments of education, large elementary and secondary school systems, four-year colleges and universities, groups of community colleges, and nonprofit educational organizations to bring foreign specialists to the United States to assist in developing foreign area studies. For more information contact: International Studies Branch, Division of International Education, Office of Education, Washington, D.C. 20202.

***Graduate Study Abroad.*** Grants are awarded to students to engage in graduate study or predoctoral research in all academic fields while living in a foreign country for one academic year. For more information contact the Fulbright program advisor on campus or the Institute of International Education, 809 United Nations Plaza, New York, New York 10017.

***Group Projects Abroad.*** See no. 16 for a description of this program, administered by the Office of Education.

***Teacher Exchange.*** Project grants, paid in host country currency, are made to cover travel and living expenses of elementary and secondary school teachers, college instructors, and assistant professors for teaching one academic year in foreign schools and to cover travel expenses of teachers who are attending summer seminars abroad. For more information contact: Teacher Exchange Section, Division of International Education, Office of Education, Washington, D.C. 20202.

***University Lecturing/Advanced Research.*** Grants are given to professors or university lecturers to serve as visiting professors or lecture in institutions of higher education in foreign countries. Grants are also awarded to research scholars to undertake post-doctoral research at overseas universities, colleges, and certain centers and institutions. The grant period is usually for the academic year of the host institution; the minimum period generally is one semester. For more information contact: Council on International Exchange of Scholars, 11 DuPont Circle, Washington, D.C. 20036.

**What/For Whom**

Grants and fellowships for students, faculty, scholars, and educational institutions.

**Contact for Information**

See individual entry.

# 28 FEDERAL INFORMATION CENTERS

General Services Administration

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**Assistance Available**

Operating in thirty-seven major metropolitan areas, with thirty-seven other cities connected by toll-free telephone lines, the Federal Information Centers (FICs) act as clearinghouses for information about the federal government. Anyone with a question about the government or about which of its offices can provide needed information may contact an FIC by phone or by mail or visit; the FIC will supply the information or refer the questioner to the person or agency that can. In addition, many centers have bilingual specialists who can offer assistance to non-English-speaking persons. Often, the centers can help answer questions about state and local governments as well. Centers also make numerous government publications available to visitors.

**What/For Whom**

Information about federal government programs for the general public.

**Contact for Information**

Federal Information Centers in major cities *or* Federal Information Center Coordinating Staff, General Services Administration, Washington, D.C. 20405

# 29 NATIONAL ARCHIVES

General Services
Administration
*National Archives and*
*Records Service*

**Assistance Available**

Located in Washington, D.C., the National Archives is the final repository for the permanently valuable records of the three branches of the federal government. Documents and related materials dating from colonial times to the present contain fundamental information about the domestic, diplomatic, and military history of the United States. The holdings of the National Archives include 2.6 billion documents, 1.7 million maps, approximately 5 million still pictures, 103,000 reels of motion picture film, 200,000 rolls of microfilm, and 73,000 sound recordings.

***Central Reference Division.*** The National Archives Library contains 160,000 volumes covering American history and archival science and includes government publications. It permits onsite use of its collections and makes interlibrary loans. Archives holdings are organized according to agency of origin and although there is no general card catalog, there are inventories for each agency group. A *List of Record Groups of the National Archives and Records Service* is available from the office listed below. Research consultants within the Central Reference Division answer general inquiries about Archives holdings and refer detailed inquiries to the appropriate division, such as the Audiovisual Archives, the Cartographic Archives Division (which has maps of Indian areas), the Center for Polar Archives, the Civil Archives Division, and the Military Archives Division. Records are available for study in research rooms and microfilm, photographs, and other kinds of copies may be purchased.

***Audiovisual Archives.*** The collections include still pictures, motion pictures, and sound recordings which document the activities of 125 federal agencies and illustrate the social, economic, cultural, political, and diplomatic history of America. The materials are grouped according to agency of origin and published guides are available for each unit as well as specialized indexes on, for

example, materials relating to black history or native Americans. Although materials are not available for rent or loan, there are research rooms for study purposes or researchers may make their own reproductions or purchase copies subject to copyright restrictions. Generally, the resources of the National Archives are in the public domain and may be incorporated into films, books, or records.

The Still Picture Unit maintains collections of approximately five million items, including artworks, posters, maps, and photographs, from the seventeenth century to the present. Examples of specific collections are Bureau of Indian Affairs photographs of native American living conditions, customs, dress, dances, and industry dating from the 1860s; Agriculture Department Federal Extension photographs of rural life and farm activities; Works Progress Administration photographic records of the federal music, art, theater, and writers' projects of the 1930s; Bureau of American Ethnology photographs of native American chiefs, delegations, and village scenes dating from 1871; Tennessee Valley Authority photographs depicting old taverns, old mills, mountain cabins, barns, and bridges; and photographs documenting the early American West showing covered wagon caravans, riverboats, blacksmithing, gold mining, log cabins, trappers, and hunters.

The Motion Picture Unit maintains collections of 103,000 reels of edited and unedited motion pictures dating from 1894, three-fourths of which consist of films transferred by federal agencies, with the rest privately donated. Although many of the films are federal information and training films, newsreels, and documentaries, they often relate to folk culture. For example, three Smithsonian Bureau of American Ethnology films made in the 1930s about making a dictionary of the intertribal sign language of the Great Plains Indians depict the theory, history, and practice of the sign language. The Agriculture Department's Rural Settlement Administration and Farm Security Administration documentaries on dirt farmers on the Plains, migratory labor camps, and the construction of different types of houses and barns are available. Bureau of Indian Affairs films of the Rodman Wanamaker expeditions in the early 1900s show Indian customs, dances, and activities, and a 1939 Bureau of Mines movie on Arizona shows Apaches rounding up cattle, Hopi women making pottery, and Hopi men making religious dolls. The Harmon Foundation Collection of Films focuses on Negro life and culture in both the United States and Africa.

The Sound Recording Unit maintains collections of 47,000 sound recordings, which date from the early 1900s, from sixty-five federal agencies and consisting of press conferences, panel discussions, interviews, speeches, and news broadcasts. Materials are indexed according to agency of origin, names of individuals whose voices are recorded, and program series. Of particular interest to folk culture specialists are the Bureau of American Ethnology holdings, which include 110 recordings made by John P. Harrington in the 1930s of songs of the Mission Indians of California; a series of 12 discs of Aleuts telling stories and giving linguistic and cultural information; 132 cylinder recordings made by Mary C. Wheelright in 1920 of Navajo and Pueblo languages and songs; and the Works Progress Administration's recordings of the Federal Music Project of the 1930s, which include many performances of traditional black folk songs blues, and spirituals.

***Microfilm Research Room.*** Many materials and records are on microfilm and archivists prefer that researchers use these if available to prevent further deterioration of originals. A booklet entitled *National Archives Microfilm Publications* assists researchers in locating materials generally. *The American Indian* highlights Archives holdings which relate to native Americans, including records of the Bureau of Indian Affairs, census rolls, records relating to Indian treaties and territories, and records of the U.S. Army Continental Commands, 1821–1920. Pension and census records contain names, dates, places, and relationships needed for genealogical research.

***Natural Resources Branch.*** The collections include original Bureau of Indian Affairs Central Office records, such as tribal rolls, school reports, and records of the Indian Claims Commission and Bureau of Land Management.

***Publications.*** The *Select List of Publications of the National Archives and Records Service* is available from the office listed below and contains such references as *Nineteenth-Century Puerto Rican Immigration and Slave Data, Preliminary Inventory of the Records of the Civilian Conservation Corps, Writings Relevant to Farm Management in the Records of the Bureau of Agricultural Economics,* and *Genealogical Records in the National Archives.*

***Federal Records Centers.*** Fifteen regional centers store noncurrent U.S. government records that are primarily of local or regional interest. Most of these are open to qualified researchers. A listing of the regional branches is available from the office listed below.

**What/For Whom**

Bibliographic reference services to assist researchers and the general public in the use of National Archives records and reference materials. Mail and phone inquiries are also handled. Research rooms are open to the public and photocopies of most materials may be purchased. Researchers should check in with the guard at the Pennsylvania Avenue entrance and obtain a Researcher Identification Card.

**Contact for Information**

National Archives of the United States, Washington, D.C. 20408

# 30 NATIONAL HISTORICAL DOCUMENTS PROGRAM

General Services Administration
*National Historical Publications and Records Commission*

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**Assistance Available**

Under the National Historical Documents Program, support is available for projects which help preserve important historical documents of national significance. Funds may be used for collecting, preserving, arranging, and describing records and for publishing documents of national historical significance in book or microform editions. The materials with which the commission is concerned include, in the public sector, historical records of state, county, municipal, and other governmental units. In the private sector, they include manuscripts, personal papers, and family or corporate archives as well as materials in special collections relating to particular fields of study, including the arts, business, education, ethnic and minority groups, immigration, labor politics, the professions, religion, science, urban affairs, and women. The commission does not support the purchase of collections, building programs, oral history projects, the creation of educational films or videotapes, or the publication of local history materials unless they are also of national historical significance.

**What/For Whom**

Project grants for educational and other nonprofit institutions, such as universities, colleges, libraries, historical societies, museums, university presses, archives, and state and local government agencies. Individuals are not eligible.

**Example**

In fiscal 1977, a grant of $25,000 was awarded to the Smithsonian Institution's National Anthropological Archives (see no. 50) for a one-year project to arrange, describe, and publish on microfilm the California material among the papers of John P. Harrington. A linguist and ethnologist with the Bureau of American Ethnology, 1915–54, Harrington amassed a trove of ethnological, linguistic, and historical data on the Indians of California. A fiscal 1976 grant

of $50,000 was awarded to the University of Maryland to select for publication documents from the records of the Bureau of Refugees, Freedmen, and Abandoned Lands (chiefly housed in the National Archives, no. 29) pertaining to black life and culture between the Civil War and Reconstruction. Grants totaling $89,000 in fiscal 1975 and 1976 were awarded to the Arizona State Library to produce a multivolume, bilingual edition of documents relating to Indian culture, Spanish colonial expansion, and the literature of the missionary orders working on the Southwest frontier between 1550 and 1850.

**Contact for Information**

National Historical Publications and Records Commission, Washington, D.C. 20408

# 31 GENERAL

## Library of Congress

**Assistance Available**

The Library of Congress, serving Congress and all branches of the federal government as well as the general public, is the national library of the United States. The Library's extensive collections of more than seventy-two million items include books, periodicals, and pamphlets on every subject—including folk culture, folklore, folk art and all related topics—in many different languages; manuscripts and historic personal papers; rare books; prints, photographs, and motion pictures; recordings of music, poetry, literature, and speeches; and maps. Divisions of the Library with the greatest potential for assisting folklorists, ethnic specialists, and folk culture researchers generally are outlined below.

***General Reference and Bibliography Division.*** Providing reference and bibliographic services on the great bulk of the Library's book collections not within the scope of the specialized divisions described below, this division serves the general public in person through the facilities of the Main Reading Room (located in the Library of Congress Building) and the Thomas Jefferson Reading Room North (located on the fifth floor of the Thomas Jefferson Building), by telephone, through correspondence, and through published bibliographies. Specialized reference services are provided in the Local History and Genealogy Reading Room. The African Section and Children's Book Section produce a series of reference publications and maintain card and looseleaf files for their specific subject areas, which include consideration of folklore and culture. For example, in 1976 the Children's Book Section published a 161-page bibliographic guide *Folklore: From Africa to the United States.*

***American Folklife Center.*** See no. 32.

***Latin American, Portuguese, and Spanish Division.*** This division provides reference and bibliographic services on the Library's holdings relating to Spain, Portugal, and Brazil and to Spanish

American culture. The division prepares an annual, annotated bibliography of Latin American materials in the humanities and social sciences entitled the *Handbook of Latin American Studies,* which includes sections on folklore, ethnohistory, music, anthropology, and sociology. The Hispanic Society Reading Room is located in Room 239, Library of Congress Building.

***Manuscript Division.*** The division has custody of the main body of the Library's manuscript holdings, numbering more than thirty-one million documents. The collections include presidential papers, such as the Jefferson papers, which describe Indian tribes in the Louisiana Territory; the papers of Schoolcraft, a nineteenth-century anthropologist and authority on native American culture; numerous collections pertaining to black history, such as plantation journals and family diaries, the Booker T. Washington papers, and NAACP archives; and materials on native American languages. The Manuscript Reading Room is located in the Thomas Jefferson Building, Room 3004.

***Music Division.*** This division has custody of the Library's music collection, which includes printed and manuscript music, books on music, sound recordings, and other materials. The Reference Section answers inquiries regarding the collections. The Archive of Folk Song (see no. 33) also provides reference services. The Recorded Sound Section is responsible for custody and service of all Library sound recordings and maintains a fully equipped recording laboratory, which has produced eighty albums of folk music and lore and thirty-three albums of literary content for sale. Facilities for listening to sound recordings are available by appointment to qualified researchers, and tape copies of archival materials may be purchased. The Music Reading Room is located on the ground floor of the Library of Congress Building.

***National Referral Center.*** Part of the Science and Technology Division, the center assists those with questions in all fields of human knowledge—including all aspects of the social sciences, anthropology, ethnology, folklore, linguistics, and sociology—by referring them to organizations that can answer their questions. The center provides data on information resources in government, industry, and in the academic and professional world, including federal and state agencies, professional societies, university research bureaus and institutes, museum specimen collections, individual experts, and technical libraries. The service is free and available to anyone upon telephone or written request.

***Orientalia Division.*** Through its five sections—Chinese and Korean,

Japanese, Southern Asia, Hebraic, and Near East—the division provides reference and bibliographic services in the languages, literature, and culture of each area. The collections include several thousand volumes in languages other than English, 8,700 titles in local Chinese history, works on agriculture and botany, current periodicals, missionary materials, and materials on the language, linguistic science, culture, and social conditions of each area. The Orientalia Reading Room is located in the Thomas Jefferson Building, Room A–1016.

***Prints and Photographs Division.*** This division has custody of approximately ten million nonbook pictorial items such as prints, photographs, slides, photographic negatives, motion pictures, drawings, posters, and pictorial documentation of American history and culture. The prints, drawings, and photograph collections are indexed by collection. A few collections are indexed by subject and include such entries as folk art, folklore, and Indians. The Motion Picture Section's holdings are indexed by title—not by subject—and researchers must therefore know what they are looking for specifically. In addition to supplying limited reference help, the division can supply the names of free-lance picture researchers. Division holdings include artists' prints dating from the fifteenth century, including nineteenth-century Currier and Ives lithographs; paper cuts by Chinese artists; documentary photographs from the nineteenth century to the early 1940s, including the Farm Security Administration-Office of War Information collection; Frances Benjamin Johnston's photos of early American architecture and the American scene from 1890 to 1915; Erwin E. S. Smith's photos of cowboys and the western range; an extensive collection of native American photographs; Historic American Buildings Survey (see no. 24) measured drawings, photographs, and data pages; and photographs of folk art exhibitions, of folk dancing from the United States and abroad, and of religious folklore. The Motion Pictures Section's holdings include films of sociological and historical importance selected from copyright deposits since 1942, ranging from feature films for entertainment to television documentary and educational films; historic collections of motion pictures from major studios; and the American Film Institute Collection, emphasizing films produced between 1912 and 1942. Generally, the section has completed motion pictures, not stock footage. The division is located on the first floor of the Thomas Jefferson Building.

***Slavic and Central European Division.*** This division provides reference and bibliographic services pertaining to the cultural,

political, social, and economic life of Albania, Austria, Bulgaria, Cyprus, Czechoslovakia, Estonia, Finland, Germany, Greece, Hungary, Latvia, Lithuania, Poland, Romania, the Soviet Union, Switzerland, and Yugoslavia. Lists of related Library research materials, reference aids, and a series of bibliographic area guides are available. The Slavic Reading Room is located in the Library of Congress Building, Room G–147.

**What/For Whom**

Library facilities and reading rooms are open to researchers of college age and above. As staff time permits, bibliographic and reference services in person, by telephone, and by mail are provided to researchers who have exhausted locally available resources. The Stack and Reader Division assigns a limited number of study desks and reserve shelves to full-time researchers working on long-term projects. The Photoduplication Service provides, for a fee, reproductions of unrestricted materials in the Library's collections, including card files for bibliographies, copies of which can also be supplied by the Cataloging Distribution Service. Price lists are available.

**Contact for Information**

(Appropriate division), Library of Congress, Washington, D.C. 20540

# 32 AMERICAN FOLKLIFE CENTER

Library of Congress

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**Assistance Available**

The American Folklife Center was created by Congress in 1976 with the passage of the American Folklife Preservation Act (Public Law 94–201). Housed in the Library of Congress, the center is directed to "preserve and present American folklife" through programs of research documentation, archival preservation, live presentation, exhibition, publication, dissemination, training, and other activities involving the many folk cultural traditions of the United States. "American Folklife" is defined to mean the traditional expressive culture shared within the various groups—familial, ethnic, occupational, religious, and regional—in the United States. Expressive culture includes a wide range of creative and symbolic forms such as custom, belief, technical skill, language, literature, art, architecture, music, play, dance, drama, ritual, pageantry, and handicraft. These expressions are learned, in large part, orally, by imitation, or in performance and are generally maintained or perpetuated without formal instruction or institutional direction. The center's board of trustees is composed of individuals from federal agencies and private life widely recognized for their interest and involvement in American folk traditions. The center does not have grant-making authority and can therefore give no direct financial aid to folklife projects, but it is authorized to provide diverse kinds of programs in the field of American folklife. The center's legislative mandate falls into three broad areas: (1) coordinative leadership for the field, that is the identification, stimulation, and coordination of folk cultural activities for the nation generally, for the federal government, and for the Library of Congress; (2) assistance to the field in the form of research and reference expertise, help in locating and presenting local folk cultural resources, and other technical assistance; and (3) model projects in the field, ranging from research and publications to live presentations and exhibits.

**What/For Whom**

Contracts with individuals and organizations, technical assistance to the public in the form of consultant, research, and reference help on specific problems and projects; field documentation of selected folk cultural traditions; and production of publications in various media.

**Example**

During its first year of operation, the center sponsored a conference on "Ethnic Recordings in America: A Neglected Heritage" at the Library of Congress; undertook in cooperation with the Illinois Arts Council a survey of ethnic arts in Chicago; lent professional documentary equipment and provided technical assistance to individuals and organizations interested in documenting the folklife of their communities; sponsored several folk music performances; and undertook in cooperation with Abraham Baldwin Agricultural College and a coalition of other south Georgia organizations a project to document the folklife of south central Georgia.

**Contact for Information**

American Folklife Center, Library of Congress,
Washington, D.C. 20540

# 33 ARCHIVE OF FOLK SONG

Library of Congress
*Music Division*

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**Assistance Available**

Established within the Music Division of the Library of Congress in 1928, the Archive of Folk Song maintains and administers an extensive collection of folk music and lore in published and unpublished forms. It is the national repository for folk-related recordings, manuscripts, and raw materials. The collections, although international in scope, emphasize the cultures of the United States and represent all states and regions of the country. Approximately 20 percent of the recorded collection is from abroad, and an additional 20 percent from the United States is in languages other than English. The collections include recordings of the music and folklore of the early settlers and colonists, of native American tribes, of the American Negro, and of many other ethnic groups, such as Jewish, Polish, French, and Mexican groups.

The archive holdings include over 30,000 field recordings—cylinders, discs, wires, and tapes—containing more than 200,000 items of folk music, folk songs, folk tales, oral history, and other types of folklore and over 225,000 sheets of manuscript material, including 180,000 pages amassed by the Federal Writers' Project (WPA) on folklore, ethnic studies, and ex-slave narratives. In addition, thousands of 78- and 33-rpm commercial recordings on related subjects are available through the Library's Recorded Sound Section.

The archive maintains a reading room with over thirty-five hundred books and periodicals; a sizable collection of magazines, newsletters, unpublished theses, and dissertations; field notes; and many textual and some musical transcriptions. Catalogs of major portions of the archive's holdings, both manuscripts and recordings, are available in the offices. Helpful pamphlets distributed by the archive include "The Archive of Folk Song in the Library of Congress," "An Inventory of the Bibliographies and Other Refer-

ence Aids Prepared by the Archive of Folk Song, Library of Congress," "A Guide to the Collections of Recorded Folk Music and Folklore in the Library of Congress," and "Folk Recordings," a list of the eighty long-playing recordings of representative folk songs and tales issued by the Library. Photocopies of the out-of-print *Checklist of Recorded Songs in the English Language in the Archive of American Folk Song to July, 1940* may be purchased from the Photoduplication Service.

**What/For Whom**

The archive's reading/listening room is open to the public; appointments are necessary for most listening. The staff answers requests for information unavailable to researchers locally, for specialized bibliographies and directories, for tape duplications of archive holdings, for photocopying of manuscripts or for referrals to specialists in various fields.

**Contact for Information**

Archive of Folk Song, Music Division, Library of Congress, Washington, D.C. 20540

# 34 GENERAL

## National Endowment for the Arts

**Assistance Available**

The main goals of the National Endowment for the Arts are to preserve the nation's cultural heritage, to make the arts more widely available, to strengthen cultural organizations, and to encourage the development of the nation's finest talent. These aims are accomplished through awarding fellowships to individuals of exceptional talent and matching grants to nonprofit, tax-exempt cultural organizations representing the highest quality in such fields as architecture, crafts, dance, education, folk arts, literature, media, museums, music, theater, and the visual arts. The Arts Endowment and its sister agency the National Endowment for the Humanities (see nos. 36–42) are components of the National Foundation on the Arts and the Humanities, established by Congress in 1965 as an independent agency within the executive branch of the government. Applications are reviewed by endowment staff, by a panel of recognized experts in the appropriate field, and by the presidentially appointed National Council on the Arts, which gives final recommendations to the chairman of the endowment. Generally, the endowment does not support deficit funding, capital improvements (construction), purchase of permanent equipment, general operating costs, or tuition assistance for college and university study in the United States or abroad.

The Folk Arts Program (see no. 35) provides the endowment's most direct support for folk arts projects, but some of the agency's twelve other programs offer assistance for folk-related projects. Each endowment program has many different funding categories; only those with the greatest potential for assisting folk cultural projects are described below. All endowment programs are described in the annual *Guide to Programs*, available from the Program Information Office.

***Architecture + Enviromental Arts Program.*** This program awards to individuals professional fellowships in design and design project

fellowships. It makes grants to organizations for design and communication to encourage the development and dissemination of information about design. Cultural facilities research and design grants assist communities in planning and designing exemplary cultural facilities. For example, in fiscal 1977 the program awarded a $10,000 professional fellowship in design for a study documenting the various styles and construction techniques used in building traditional Northwest Indian longhouses, a $10,000 design project fellowship for the study of the development of vernacular architecture along the Erie Canal, a $10,640 design and communication grant to North Carolina State University for a study of vernacular design traditions of North Carolina, and a $20,000 cultural facilities research and design grant to the Portuguese Heritage Foundation in Massachusetts to support part of the restoration and conversion of the Portuguese Heritage Museum.

***Dance Program.*** One category of assistance offered by this program is support for film and video projects that relate specifically and exclusively to the dance field. Priority consideration is given to projects concerned with preservation, recording, or archival and historic documentation. Matching grants are made to nonprofit, tax-exempt organizations and individuals of exceptional talent.

***Education Program.*** The artists-in-schools program awards grants to state arts agencies working with state and local education agencies to place artists, including folk artists, in elementary and secondary schools. The endowment strongly urges the employment traditional artists themselves rather than interpreters of folk arts. The folk artist is to be viewed not as a member of the teaching staff but as an artist in a school situation. Folk artists are selected by a panel of specialists organized by the state arts agency, respresenting specialists in education and in the state's folk art traditions. For example, in fiscal 1977, $220,672 or 6 percent of the artists-in-schools budget was allocated for the support of the folk arts component in thirty states. In that year the New Jersey State Council on the Arts worked with a folklorist to develop a program for twenty-five local folk artists—including a Ukrainian egg painter, a Pine Barrens storyteller and singer, a farmer, and a Bay Area clam digger—to lecture, demonstrate craft techniques, and teach folklife in southern New Jersey schools. Interested folk artists and public and nonpublic schools should contact their state arts agency.

***Expansion Arts Program.*** This program provides urban, suburban, and rural community arts organizations with professional direction in administering neighborhood and community-based arts programs.

The program supports arts exposure programs, public presentations such as ethnic festivals or community-based research projects on regional and ethnic culture, instruction and training, tour events, special summer projects that provide training or participation in one or more art forms, community cultural centers, and neighborhood arts services. For example, fiscal 1977 grants included a $10,000 arts exposure grant to the Southern Folk Cultural Revival Project in Georgia for support of the Southern Folk Festival and Oldtime Music Show; a $10,000 instruction-and-training grant to the Spanish-American Civic Association for Equality in Pennsylvania for support of workshops and demonstrations in traditional Hispanic graphic arts and crafts; a $5,000 tour-event grant to the John Henry Memorial Foundation of West Virginia for support of the John Henry Folk Festival, focusing on the cultural heritage of Appalachian minorities; a $9,000 special summer project grant to the Spanish Education Development center for support of the Hispanic-American Festival, an ethnic folk arts festival for barrio latin people in Washington, D.C.; and a $15,000 neighborhood arts services grant to the Asian Development Corps, Washington, D.C., for a variety of cultural and educational activities including ethnic cooking demonstrations, festivals with folk dancing, and art exhibits.

***Federal-State Partnership Program.*** This program assists state, regional, and community arts agencies. The arts agency is part of the state government and receives state appropriations as well as a block grant from the National Endowment for the Arts. Each state arts agency administers its own grant program supporting cultural activities, organizations, and artists in the state and should be contacted directly for specific guidelines and deadlines. This program also supports ten regional coordinators working with state arts agencies, artists, and cultural organizations across the country, who can supply much information regarding federal programs and cultural activities generally. For example, in recent years, the Federal-State Partnership Program has assisted state arts agencies in hiring state folklorists and native American coordinators. Names and addresses of state arts agencies and regional coordinators are available from this program. Most state arts agencies include folk arts and folk cultural projects among those eligible for funding. For example, the West Virginia Arts and Humanities Council helped the Randolph County Creative Arts Council hold the Augusta Heritage Arts Workshop in the summer of 1977, with classes in such traditional crafts as Appalachian music, spinning, quilting, folklore, natural dying, and woodcarving. The North

Dakota Council on the Arts and the Humanities recently provided support to a fibercrafts guild for a Norwegian tapestry weaving workshop.

***Media Arts: Film/Raaio/Television Program.*** This program provides assistance to major media centers for production of various film, video, and radio programs. It supports exhibition programs in film and video and short-term residencies and workshops by film and videomakers, critics, and radio artists at public broadcasting stations and educational and cultural facilities. Through the American Film Institute, the program provides support for individual filmmakers and for archival and film preservation programs (for further information, contact directly the American Film Institute, 501 Doheny Drive, Beverly Hills, California 90210). For example, fiscal 1977 production grants included $3,000 to Chelsea House Folklore Center, Inc., in Vermont for a pilot study for a 28-program series rebroadcasting live concerts held at the folklore center, $15,000 to the Southern Federation of State Arts Agencies in Georgia for a film recreating an old-time traveling medicine show using traditional performers, $20,000 to the Alabama State Council on the Arts and Humanities for two films exploring Alabama's musical heritage, one about gospel music and the other about country music, $16,000 to the Illinois Arts Council for completion costs for a documentary film about the Popovich Brothers of South Chicago, a Serbian tamburitza orchestra, $10,000 for support of a film focusing on the form, function, and symbol of the umbrella, and $42,000 to Minnesota Public Radio, Inc., for a weekly series of live radio shows entitled "A Prairie Home Companion," featuring music and poetry indigenous to the Midwest.

***Museum Program.*** This program meets the ongoing needs of museums—including folk and cultural heritage museums—providing support for special exhibitions, utilization of museum collections, catalogs, museum education, cooperative programs, visiting specialists, training and development of professional staff, and conservation assistance. For example, fiscal 1978 aid-to-special-exhibitions grants included $16,110 to the Museum of American Folk Art in New York to support an exhibition examining the many connotations of the heart motif in folk art, $20,000 to the Fine Arts Museums of San Francisco for an exhibit of the "Art of the Huichol" including yarn paintings and ceremonial objects, $30,000 to the International Exhibitions Foundation in Washington, D.C., for a Japanese Folk Art exhibition, and $14,300 to the

Roberson Center in Binghamton, New York, for an exhibit of "The Folk Arts and Crafts of the Chenango and Susquehanna River Valleys." Fiscal 1977 utilization-of-museum-collections grants included $150,000 to the Makah Cultural and Research Center to design and install a permanent study-storage facility and exhibitions related to Makah culture, $30,000 to the Milwaukee Public Museum to prepare a comprehensive exhibit on European ethnic heritage, $20,000 to the Museum of International Folk Art in Santa Fe, New Mexico, to increase its number of annual shows, and $2,310 to Old Dartmouth Historical Society Whaling Museum for installing a whaling exhibit. Fiscal 1977 catalog grants included $9,000 to Mystic Seaport in Connecticut to publish a catalog documenting their marine painting and folk art collection and $11,400 to the Colorado Springs Fine Arts Center to research and publish a scholarly handbook, *The Chapel of Our Lady of Talpa: Its Significance in the History and Folk Art of Spanish New Mexico.* A fiscal 1978 museum education grant of $7,500 to the Mexican Museum in San Francisco provided support for introductory folk art kits and bilingual tours. A fiscal 1978 cooperative programs grant of $8,980 to the Children's Museum of Boston, Massachusetts, allowed them to pool collections, develop resources, and create a multimedia kit describing the aesthetics, history, and process of Indian ash splint basketry in New England in cooperation with the Tomaquog Indian Museum and the Maine Passamaquaddy Tribe. A fiscal 1977 conservation grant to the Farmer's Museum, Inc., of Cooperstown, New York, supported the conservation of several horse-drawn vehicles in the collection.

***Music Program.*** This program supports artistic, educational, and archival programs that involve individuals and groups presenting jazz and other indigenous folk ethnic music. Categories of assistance include matching grants up to $25,000 to organizations and individuals for folk ethnic musical presentations, including festivals, tours by traditional musicians, residencies, workshops, and performances; matching grants up to $15,000 to organizations and individuals for projects designed to document, preserve, and disseminate living musical traditions using film, videotape, and histories of traditional musicians; and nonmatching fellowships up to $1,000 to enable individuals of exceptional talent to study with master traditional musicians. For example, fiscal 1977 grants included $7,300 awarded Ferrum College in Virginia to support a yearlong program to present local traditional musicians in public schools in Virginia, $4,250 to the National Center for Urban Ethnic Affairs to support the documentation through tape, oral

history interviews, and photography of the traditional music of three Hutsul Communities in the United States, and $1,000 to David L. Holt of North Carolina to study the making and playing of the hammered dulcimer with Virgil Craven of Cedar Falls, North Carolina.

***Visual Arts Program.*** This program provides assistance for exhibition of crafts (including the traditional crafts), crafts workshops, craftsmen's apprenticeships, fellowships for craftspeople, and photographic surveys recording aspects of the history, contemporary life, and culture of a state or region. For example, a fiscal 1976 crafts exhibition aid grant of $10,000 was awarded to the Oklahoma Indian Arts and Crafts Cooperative Association for support of a traveling exhibition and catalog entitled *Contemporary Southern Plains Indian Metalwork*. A fiscal 1975 crafts exhibition aid grant for $2,750 was awarded to the South Dakota Fine Arts Council for an exhibition of contemporary Sioux quilts. A fiscal 1976 crafts workshops grant was awarded to the University of Southern California to support a series of workshops in Pueblo Indian pottery, Navajo rug weaving, Hopi silversmithing, and Pima basket weaving.

**What/For Whom**

Nonmatching grants to individuals of exceptional talent and matching grants to nonprofit, tax-exempt organizations, such as state arts agencies, educational institutions, governmental entities, cultural organizations, and museums. Grants rarely cover more than half the cost of any project.

**Contact for Information**

(Appropriate program), National Endowment for the Arts, Washington, D.C. 20506

# 35 FOLK ARTS PROGRAM

National Endowment
for the Arts

**Assistance Available**

The Folk Arts Program was created in 1974 to meet the needs generated by the increased awareness among Americans of the richness and diversity of all aspects of their artistic and cultural heritage. The program supports projects representing all varieties of folk expression, including music and visual and verbal arts. The term *folk arts* refers to the traditional patterned artistic expressions which have developed through time within the many subgroups of our larger society—groups which identify themselves as sharing the same language, occupation, religion, ethnic heritage, or geographic area. Folk arts include music, dance, song, poetry, narrative, oratory, handcrafts, and ritual. The program provides support to assist presentations, such as local, regional, and national festivals, community celebrations, exhibits, and workshops; to present folk arts through the media, including local, regional, and national programming on television and radio, sound recordings, film, or videotape; to develop local, regional, and national organizations that are professionally involved in documentation and presentation programs or other programs dealing with folk arts and artists; and to assist other activities that foster a process of cultural renewal within a community through use of its folk arts resources.

**What/For Whom**

Matching grants for nonprofit, tax-exempt organizations such as community, cultural, national, and governmental organizations, educational institutions, media centers, professional societies, state arts agencies, and native American tribes.

**Example**

In fiscal 1977, grants awarded included $10,000 to the National Folk Festival Association—renamed the National Council for the Traditional Arts—in Washington, D.C., to provide technical assistance to produce a film documenting the artistic style of Rev. Pearlie

Brown, a blind street singer and preacher; $18,000 to the Minnesota Museum of Art in St. Paul to furnish a Mexican-American workshop area with arts and crafts from both countries; $40,000 to the Colville Educational Development Board of Washington State to document oral and visual traditions of the Indians of the Colville Confederated Tribes; and $1,080 for support for demonstrations of folk arts connected with the cattle industry to be held in conjunction with a land use conference.

**Contact for Information**

Director of Folk Arts, National Endowment for the Arts, Washington, D.C. 20506

# 36 GENERAL

## National Endowment for the Humanities

**Assistance Available**

The National Endowment for the Humanities is an independent federal agency established in 1965 to make grants to organizations and individuals in certain defined areas of humanistic study. The "humanities" include, but are not limited to, the study of language (modern and classical), linguistics, literature, history, philosophy, and archaeology as well as ethics, comparative religion, history and criticism of the arts, and those aspects of the social sciences employing historical or philosophical approaches, including cultural anthropology and sociology. For social science projects in which statistical measurement and clinical approaches predominate, support is available from the National Science Foundation (see no. 43), and other government agencies. The Humanities Endowment does not offer support for creative, original works in the arts or for performance or training in the arts; this is the responsibility of the National Endowment for the Arts (see no. 34).

The endowment has four divisions which administer most of its programs: Division of Education Programs, Division of Research Grants, Fellowships Division, and Public Programs Division. The Office of Planning and Analysis operates the Youthgrants in the Humanities Program and supports a selected number of projects which do not readily fall within the scope of the established divisions. The Office of State Programs administers the program of support for state humanities committees.

The endowment awards grants competitively based on individual merit, following a careful review process by professionals outside the government and, four times a year, by a presidentially-appointed advisory group, the National Council on the Humanities. Up-to-date descriptions of programs, guidelines, and deadlines are contained in the National Endowment for the Humanities *Program Announcement*, published annually, and available from the office listed below.

The endowment usually does not give support for predoctoral fellowships, construction or restoration costs, museum or library acquisitions, editorial costs of journals, or production costs for any kind of publication, including books; costs of permanent equipment that is not essential to carrying out a broader program or project; research undertaken in pursuit of any academic degree; or individual travel to professional meetings.

**What/For Whom**

Generally nonmatching grants to individuals (U.S. citizens or nationals and aliens resident in the United States for at least three years); organizations or institutions such as schools, colleges, museums, historical societies, libraries, or public agencies; radio and television stations; and private nonprofit organizations. Cost sharing by institutions is usually required.

**Contact for Information**

Public Information Office, National Endowment for the Humanities, Washington, D.C. 20506

# 37 DIVISION OF EDUCATION PROGRAMS

National Endowment for the Humanities

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**Assistance Available**

The Division of Education Programs seeks to help educational institutions at all levels and of various kinds improve instruction in the humanities (see no. 36). With emphasis on the application of scholarship to teaching, the division aims to support the most interesting and practicable programs in humanities education, whether innovative or traditional in emphasis. The six main categories of support follow.

***Institutional Grants.*** Support is given for the design, testing, and implementation of long-range programs which will strengthen the humanities curriculums of individual colleges and universities. Three kinds of grants are made: pilot grants support activities necessary to implement the testing of new humanities courses; program grants support a group of related courses in the humanities focusing on a particular area, for example, a specific region, culture, or foreign language; and development grants support the entire refurbishing of a humanities curriculum. An example of a fiscal 1976 institutional pilot grant was $49,968 awarded to the University of Arizona for developing a "Native American Languages and Linguistics Program."

***Education Projects Program.*** Support is given for demonstration projects that develop and test within a specified period of time imaginative approaches to humanities education on the elementary, secondary, or postsecondary levels. Projects address a particular topic in humanities education and usually emphasize the training of faculty in new approaches to their disciplines or the design of new curriculum materials. Projects should have widespread impact on many educational institutions. Examples of folklife-related awards made in fiscal 1976 include $97,151 for the "North Dakota Indian Language Studies Program" (Mary College), $43,000 for the "Center for the History of the American Indian" (Newberry Library), $74,999 for an "Indian Language Assistance Project"

(Center for Applied Linguistics), and $120,000 for a "Multi-Media Study of Southern Folklore" (Center for Southern Folklore).

***Humanities Institutes Program.*** Support for residencies for distinguished scholars to participate in intensive discussion and curriculum planning at national institutes located at major universities. National Humanities Institutes have been established at Yale University in American studies and at the University of Chicago in technology and the humanities. Inquiries about nominations to the existing institutes are welcome.

***National Board of Consultants.*** Small grants are made to educational institutions and cultural organizations to allow them to hire consultants to advise them on how to build successful humanities programs.

***Cultural Institutions Program.*** A program to help libraries, museums, and other cultural institutions become centers of formal education for their communities. Applications are encouraged from public cultural institutions in large metropolitan areas.

***College Library Program.*** A joint program of the endowment and the Council on Library Resources to support programs at accredited four-year colleges and universities to increase the exchange between library services and academic programs and improve the use of libraries by students. Inquiries should be addressed to College Library Program, Council on Library Resources, One DuPont Circle, Washington, D.C. 20036.

**What/For Whom**

Generally, nonmatching grants, with cost sharing, to educational and cultural organizations, including museums, libraries, historical societies, radio and television stations, and private nonprofit organizations.

**Contact for Information**

Division of Education Programs, National Endowment for the Humanities, Washington, D.C. 20506

# 38 DIVISION OF FELLOWSHIPS

National Endowment for the Humanities

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**Assistance Available**

Fellowships and stipends are awarded to free the time of individual scholars for full-time study or research in fields of the humanities (see no. 36) for periods of one year or less.

***Fellowships for Independent Study and Research.*** Fellowships ($20,000 maximum for twelve months; $10,000 maximum for six months) are awarded to recognized scholars, teachers, and writers in the humanities for independent full-time research. Approximately 180 fellowships will be available for fiscal 1978. Examples of individual awards related to folklife made in fiscal 1976 include $15,000 to Peter J. Petersen (Shasta College) for "Folklore as a Teaching Tool" and $20,000 to James S. Pierce (University of Kentucky) for "Twentieth-Century American Environmental Folk Sculpture." A fiscal 1977 award of up to $20,000 was awarded to Alex Alexander (Hunter College) to produce a comprehensive study of Russian folklore.

***Fellowships in Residence for College Teachers.*** Fellowships ($14,500 maximum plus $500 travel allowance) are provided for teachers from small private and state institutions and junior and community colleges to spend one academic year in residence at designated universities in order to increase their knowledge of the subjects they teach.

***Summer Stipends.*** Stipends of $2,000 are provided for two consecutive months of full-time study and research for college and university teachers and other humanists. Approximately two hundred stipends are available for fiscal 1977. Folklife-related stipends awarded in fiscal 1976 include one to Edmund J. Dehnert (Mayfair College) for "The Folk Music of Polish Americans" and one to Daniel E. Moerman (University of Michigan, Dearborn) for "North American Medical Ethnobotany-Computer Databank."

***Summer Seminars for College Teachers.*** The endowment sponsors approximately seventy-five seminars at institutions throughout the

country. Stipends of $2,000 are provided for teachers at undergraduate and two-year colleges to participate in these seminars, working for two consecutive months in their areas of interest. In fiscal 1976, the endowment sponsored a seminar on "Music in the United States before the Civil War" at the University of Kansas and one on "Language Variation in the U.S.: New Methods of Analysis" at the University of Washington. In fiscal 1977, numerous seminars relate to anthropology and sociology, such as "Bilingualism: Social and Individual Aspects" at the University of New Mexico and "American Dialects: Regional and Social" at the University of Chicago.

***Fellowships and Stipends for the Professions.*** Fellowships allow persons outside the teaching professions to study the historical, social, cultural, and philosophical dimensions of their professional interests at designated universities. Preference is given to applicants with at least five years of professional experience.

***Fellowship Support to Centers for Advanced Study.*** Centers for advanced study, research libraries, and other equivalent institutions independent of universities are eligible to apply for funds with which to offer fellowships for study and research in the humanities.

**What/For Whom**

Fellowships and stipends for individuals who have completed professional training, although they need not hold advanced degrees. Active candidates for degrees are ineligible.

**Contact for Information**

Division of Fellowships, National Endowment for the Humanities, Washington, D.C. 20506

# 39 DIVISION OF PUBLIC PROGRAMS

National Endowment for the Humanities

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**Assistance Available**

The Division of Public Programs supports efforts to design and mount projects that will make the humanities (see no. 36) available to the adult, nonstudent population through a wide variety of channels. The four main categories of support follow.

***Museums and Historical Organizations Program.*** Support is given museum and historical organizations for programs designed to convey and interpret our cultural legacy to the general public. Categories of support include: exhibitions that present and interpret works of art, artifacts, or other objects of material culture in such a way as to communicate information about man's history and values; interpretive programs including, but not limited to, public symposia, lectures, seminars, thematic film programs, printed materials, slides, or films which interpret a collection or part of one; and personnel development training projects for both professionals and volunteers with program responsibility at their institutions. Examples of folklife-related grants awarded in fiscal 1976 include $4,970 for developing an interpretive program for an outdoor folklife museum (Blue Ridge Institute, Ferrum College), $2,000 for the "Great Lakes Indian Trade Bead Project" (Grand Rapids Museum Association), and $68,035 for "Survival: Life and Art of the Alaska Eskimo" (Newark Museum Association).

***Media Program.*** Grants are made to nonprofit organizations to develop film, radio, or television productions of the highest scholarly and technical quality for national or regional broadcast and distribution. Projects must advance public understanding and use of the humanities. Examples of folklife-related grants awarded in fiscal 1976 include $17,587 to WXXI-TV Rochester Area Educational Television for "The American Heroic Myth and Media," $20,000 to Arizona State University KAET-TV for "Navajo," and $22,936 to the Maine Public Broadcasting Network for a feasibility study for a series exploring the interplay of myth

and reality in the art, music, drama, literature, and folklore of the northeastern United States.

***Program Development.*** A limited number of experimental grants support new ways of making the humanities increasingly available to the adult public. Current priorities include projects developed by public libraries and national organizations and previously undeveloped program models. Program development grants frequently proceed by invitation. In fiscal 1977, a program development grant of up to $191,900 was made to the National Council on the Aging to develop discussion materials covering such areas as local history, architecture, and family history, with particular emphasis on the contribution which can be made by older Americans. The materials will be tested at senior citizen centers throughout the country where nationally known humanities scholars will lead the discussions.

**What/For Whom**

Matching grants for educational institutions, professional and service organizations, civic groups, and other interested groups including museums, historical organizations, libraries, and radio and television stations.

**Contact for Information**

Division of Public Programs, National Endowment for the Humanities, Washington, D.C. 20506

# 40 DIVISION OF RESEARCH GRANTS

National Endowment for the Humanities

**Assistance Available**

The Division of Research Grants aims to build up the materials and resources necessary for conducting humanistic research (as defined in no. 36) in the United States. Research projects are usually long-range collaborative efforts. The three main categories of support follow.

***General Research Program.*** Support is provided for the development of collaborative, interdisciplinary research projects in all the humanistic disciplines. Specific activities supported by this program include the research and writing of serious narrative history on states and local areas in America and humanistic research in archaeology and the social sciences. Examples of folklife-related grants awarded in fiscal 1976 include $30,000 for the "Alaska Native Writers Project" (University of Alaska), $9,416 for "American Social Dance before 1820" (Country Dance Society, Inc.), and $6,000 for "Hasidic Dances in Ritual and Celebration" (Dance Notation Bureau, Inc.). A fiscal 1977 grant of $14,961 supports a "Mississippi Folklore Project" conducted by the Center for Southern Folklore to document through photographs black folk arts and folk crafts in southwest Mississippi.

***Research Materials Program.*** Support is provided for research tools, that is, basic reference works for advanced scholarly research in the humanities, such as dictionaries, bibliographies, guides, and catalogs, and editing, that is, projects for making historical and literary papers or works more available for scholarly purposes.

Examples of folklife-related grants awarded in fiscal 1976 include $41,926 for the production of a Navajo-English/English-Navajo Dictionary (University of New Mexico), $105,000 for "Folk Arts in the Delaware and Ohio Valleys prior to 1875: Material Culture" (Winterthur Museum), $19,994 for production of the "Dictionary of American Popular Beliefs and Superstitions" (Regents of the

University of California), and $69,399 for the "Handbook of American Folklore" (Indiana University).

***Centers of Research Programs.*** Support is provided for a small number of major research collections and centers concerned with particular areas of the humanities to help them make their collections more accessible and carry out innovative programs of collaborative scholarly research. Archival projects in state and local history should be directed to this program. Examples of folklife-related grants awarded in fiscal 1976 include $50,000 for the "Photographic Archive of the Yakima Nation" (Kamiakin Research Institute), $136,960 for "A Facility for Basic Research on 'White Ethnic' Groups in Modern America" (University of Minnesota), $24,353 for "A Collection of Oral Histories of Black-American Artists" (City College of CUNY/Research Foundation), and $90,312 for "The Microfilming of the Indian Archives of the Oklahoma Historical Society" (Oklahoma Historical Society).

**What/For Whom**

Nonmatching and matching grants for individuals (those with institutional affiliations must apply through their institutions) and institutions.

**Contact for Information**

Division of Research Grants, National Endowment for the Humanities, Washington, D.C. 20506

# 41 OFFICE OF STATE PROGRAMS

National Endowment for the Humanities

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**Assistance Available**

The State Humanities Program operates through a citizens' committee in each state to provide support for local humanities projects. Each state humanities committee supports through open competition grant-making humanities projects designed by the state's citizens and responsive to their interests. Each committee should be contacted individually for guidelines. A list of committees is available from the office listed below.

**What/For Whom**

The endowment supports state humanities committees which in turn may provide up to one-half of project costs for proposals submitted to them by public and private nonprofit groups, organizations, and institutions.

**Example**

In fiscal 1976, the South Carolina Committee for the Humanities awarded a $2,340 grant to the South Carolina Arts Commission Charleston Communication Center for statewide presentations of videotaped documentation of Low Country folklore, coupled with related panel discussions. The Committee for Humanities and Public Policy in West Virginia awarded a $2,930 grant to Morris Harvey College in Charleston to support the part of the annual Appalachian Festival that involved discussion groups focusing on the problems of preserving Appalachian culture and lifestyles, mountain religion, and traditional folktales. A $3,220 grant to the Pocahontas County 4-H Foundation in West Virginia enabled the small black population of that community to come together to examine their shared cultural, socioeconomic, and political heritage.

**Contact for Information**

The humanities committee in your state *or* Office of State Programs, National Endowment for the Humanities, Washington, D.C. 20506

# 42 YOUTH PROGRAMS

National Endowment for
the Humanities
*Office of Planning and Analysis*

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**Assistance Available**

***Youthgrants Program.*** Grants support humanities projects initiated and conducted by students and other young people. Youthgrant proposals must relate clearly to the humanities (see no. 36) and have a specific purpose, a carefully defined scope, and an identifiable end product. They must show high promise of developing the applicant's critical faculties.

***Special Youth Projects.*** Unlike the Youthgrants Program, which is for young people to design and carry out independent humanities projects on their own, this project provides support for experimental or special projects involving a large number of teenagers in extracurricular humanities projects designed and supervised by experienced professionals. Projects may involve research, instruction, community or media activities, or the development of materials. Projects should be sponsored by cultural, scholarly, civic, media, youth, or educational organizations operating at the national, regional, or local level.

**What/For Whom**

Nonmatching grants, averaging $2,500 for individual projects and up to $10,000 for group projects, for specific projects, not for general study. First consideration is given to projects conducted by persons in their teens or early twenties who have not yet completed professional training. Neither affiliation with an academic institution nor a degree is required.

**Example**

Folklife-related grants awarded in fiscal 1976 include $3,963 for "The Research and Development of an Archive of Traditional Oklahoma Fiddle Music" to Oklahoma State University; an individual grant of $2,512 for "A Study of Shape-Note Singing in Mississippi"; $7,587 to Stanford University for "Index, Research,

and Exhibit of Central Alabama Folkcrafts"; an individual grant of $9,998 for "A Film Study of the Culture of Baltimore Street Criers"; and $9,495 for "A Collection of Virginia Mountain Religious Folksongs" to the University of North Carolina.

**Contact for Information**

(Appropriate program), Office of Planning and Analysis, National Endowment for the Humanities, Washington, D.C. 20506

# 43 SCIENTIFIC RESEARCH GRANTS/FELLOWSHIPS

National Science Foundation

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**Assistance Available**

The National Science Foundation supports research in numerous scientific fields, among them the behavioral and neural sciences, which include cultural, social, and physical anthropology and linguistics, and the social sciences, which include sociology and the study of the nature and behavior of families, organizations, and social institutions.

***Research Grants.*** Support is provided to research institutions for research which increases overall scientific knowledge. Support may also be provided for research workshops, symposia, and conferences and for the purchase of scientific equipment for research purposes. Detailed information on research support is contained in the foundation's *Guide to Programs* (published annually) and *Grants for Scientific Research,* both available from the office listed below.

***Fellowships.*** The National Science Foundation awards graduate fellowships for full-time study leading to a graduate degree in science, including anthropology and the social sciences. Fellows receive a $3,900 stipend per year for three years. Postdoctoral fellowships are designed to meet the nation's future scientific manpower needs for dealing with society's problems. They provide a $1,000 stipend per month for full-time study for six months to a year. Application materials are available by contacting: Fellowship Office, National Research Council, 2101 Constitution Avenue, NW, Washington, D.C. 20418.

**What/For Whom**

Research grants (with cost sharing required) for academic and nonprofit research institutions who apply on behalf of scientists and researchers. Fellowships and stipends for graduate and postdoctoral researchers.

**Example**

Fiscal 1976 grants included a two-year, $125,000 research grant in sociology to the University of the District of Columbia (formerly Federal City College), Mount Vernon Square Campus, for the organization of the ex-slave narratives housed in the Library of Congress Archive of Folk Song; a two-year, $41,500 grant in anthropology to the University of Alaska for "The Anthropology of Alaskan Eskimo and Indian Musical Systems"; a $55,900 grant in anthropology to Johns Hopkins University for "Historical Anthropology of an Early Afro-American Society"; a $37,000 grant in linguistics to CUNY Graduate School for a "Study of Linguistic Change in Gullah"; and a $100,300 grant in linguistics to the University of Hawaii-Manoa for "The Origin of Syntactic Devices in Hawaiian Creole English—A Study of Universals of Creolization."

**Contact for Information**

Scientific Research Directorate, National Science Foundation, Washington, D.C. 20550

# 44 GENERAL/SERVICES

## National Trust for Historic Preservation

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**Assistance Available**

Chartered by Congress in 1949, the National Trust for Historic Preservation is the only national, private, nonprofit corporation responsible for encouraging the protection and preservation of the American cultural heritage. Through its funding programs (see no. 45) and technical assistance, the trust encourages public participation in the preservation of historic districts, sites, buildings, structures, and objects of significance in American history and culture, including folk culture. Programs are supported by membership dues, endowment funds, contributions, and matching grants from the Department of the Interior (see no. 24).

***Education Services Division.*** As part of the Office of Preservation Services, the Education Services Division plans and administers a variety of educational activities. A community education coordinator provides career counseling in the preservation field and can supply lists of university preservation programs. The research staff maintains files on preservation research in progress and provides guidance on current and future research in the field. The National Trust library and archives are available to members, researchers, and writers. The library staff serves as a clearinghouse for reference information on all aspects of historic preservation, including folk and vernacular architecture. A Speakers Reference Service provides names of potential speakers on such topics as "American Folk Culture," "Interpretation and Exhibition of Material Culture," and "Traditional Building Crafts." Photographs and films covering American architecture and preservation are available. A catalog of films and slide shows published by the trust includes such categories as "Building Crafts," "Handicrafts," and "Vanishing Trades." The Education Division also plans the trust conferences and seminars, some of which have focused on vernacular architecture.

***Advisory Services Division.*** This division's primary function is to provide professional advice on preservation problems to both members and nonmembers. Advice is given by telephone and correspondence and in field visits, although visits are usually made only to member organizations. Information fact sheets such as *Preservation of Log Buildings, Preservation in Small Towns,* and *Neighborhood Conservation* are available.

***National Collegiate Film and Video Competition.*** The trust sponsors an annual student film contest for five- to fifteen-minute films on historic preservation. One of the four categories for which cash awards are given is "traditional building crafts." For more information contact: Iconographer, Education Services Division.

***Publications.*** The *National Trust Preservation Bookshop Catalogue* lists a large number of diverse publications relating to preservation, including *A Guide to Federal Programs* (1974 edition), *A Guide to Federal Programs for Historic Preservation, 1976 Supplement, A Guide to State Historic Preservation Programs* (1976), and many other publications on American folk arts, folk culture, and vernacular architecture.

**What/For Whom**

Membership in the trust is open to individuals, organizations, and businesses interested in historic preservation. Numerous descriptive brochures are available upon request.

**Contact for Information**

National Trust for Historic Preservation Regional Offices (San Francisco and Chicago), Field Service Offices (Boston, Washington, D.C., Oklahoma City, and Charleston, S.C.), *or* (appropriate division), National Trust for Historic Preservation, Washington, D.C. 20006

# 45 FUNDING PROGRAMS

## National Trust for Historic Preservation

**Assistance Available**

Matching grants and loans from the National Trust are available on a competitive basis to nonprofit member organizations to further their preservation goals.

***Consultant Service Grant Program.*** Consultant service grants ranging from $500 to $5,000 provide limited matching funds to assist member organizations in securing the services of qualified professional consultants on preservation-related projects, such as studies of new uses for historic buildings or developing historic districts and economic feasibility studies. Requests for assistance for architectural survey work are discouraged because substantial funding is available through other non-National Trust programs. For example, in fiscal 1977 the trust awarded a $5,000 consultant service grant to the North Slope Borough Commission on History and Culture in Barrow, Alaska, to assist in hiring an anthropologist/ethnic historian and an archaeologist to advise on investigations of the Ipiutak Historic District, which includes the sites of three Eskimo villages and contains sod houses. The anthropologist was to work with the community in determining what artifacts should be preserved and how to preserve them. HUD community development block grant funds (see no. 18) were available to implement the consultants' recommendations.

***National Historic Preservation Fund.*** The fund helps nonprofit member organizations set up local revolving funds as a means of acquiring districts, sites, buildings, structures, and objects significant in local, state, and national history, architecture, archaeology, and culture. Financial assistance is usually in the form of loans or loan guarantees and, occasionally, grants.

***Preservation Education Fund.*** The fund awards grants, up to $10,000, for the development of new programs and the enrichment of existing programs in elementary, secondary, and collegiate institutions; to provide limited assistance for students and faculty through

their institutions; and for individual and group research designed to enhance the teaching or instruction of preservation principles and practices.

***Cosponsored Conference Grants.*** The trust helps support regional, state, or local conferences on preservation and can also assist in organizing such conferences by recommending speakers, advising on administrative details, and providing regional mailing lists of persons and organizations interested in preservation.

***Summer Intern Program.*** Trust internships provide a twelve-week summer work-training experience for undergraduate and graduate students in preservation-related activities. Specific project assignments are made on a competitive basis to member preservation organizations and National Trust offices and properties throughout the country. Approximately forty students are selected on the basis of their academic and employment background. Stipends are $135 a week and students must pay for their own room and board. For example, in 1976 a student intern with the Kansas Historical Society researched sites in Kansas of historical and architectural interest associated with minority groups. For more information contact: Youth Programs Assistant, Office of Preservation Services.

**What/For Whom**

Matching grants and loans to nonprofit member organizations; internships.

**Contact for Information**

Financial Aid Assistant, Office of Preservation Services, National Trust for Historic Preservation, Washington, D.C. 20006

# 46 GENERAL

## Smithsonian Institution

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**Assistance Available**

The Smithsonian Institution is a federally chartered, nonprofit corporation funded by federal appropriations as well as private sources. The Smithsonian conducts research and publishes the results; preserves for study and reference more than sixty million items of cultural, historical, and scientific interest; maintains exhibits representative of the arts, American history, natural history, technology, aeronautics, and space explorations; and engages in national and international education programs. Most museums maintain specialized libraries and individual curatorial collections which are open to qualified scholars for research. A limited number of fellowships are available for research at the Smithsonian under the supervision of a staff member (see no. 52). Most of the Smithsonian's collections and libraries contain materials relating to folk art and folk culture, material culture, anthropology or ethnology; selected facilities with the most pertinent collections are outlined below.

***Anacostia Neighborhood Museum.*** A nationally recognized center of black history and culture, this experimental urban museum sponsors neighborhood arts education programs, visual and performing arts programs, and traveling exhibitions (toured through SITES, no. 55) and maintains a small reference library specializing in black history open to qualified scholars.

***Archives of American Art.*** A visual arts research center with holdings at five regional offices (Boston, New York, Washington, D.C., at the National Collection of Fine Arts, Detroit, and San Francisco), the archives keeps records and oral histories of American artists, dealers, critics, and art societies. Folklife-related materials include Janet Waring's photographs of stenciled interiors in selected eighteenth- and nineteenth-century American houses; 1940 radio scripts on the Index of American Design, discussing such topics as tin and tableware, Shaker crafts, weather vanes, and

printed textiles; and documentation of New Deal art programs. Collections are open to qualified scholars and a guide to the collections is available. Microfilm is available for interlibrary loan.

***Cooper-Hewitt Museum of Decorative Arts and Design*** (9 East 90th Street, New York, New York 10028). Collections include primarily historical objects representing mostly European and some American decorative arts, including textiles, wallpaper, jewelry, metalwork, furniture, ceramics, glass, architectural ornaments, woodwork, drawings, and prints. Programs in 1976-77 included lectures, workshops, and tours relating to American folk art. The collections and library are open to qualified scholars.

***Index of American Design.*** Housed in the National Gallery of Art, the Index is a collection of watercolor renderings of American crafts and folk arts dating from before 1700 to about 1900. The index was a federal WPA arts project started in the late thirties as a record of designs of artistic and historic significance. The renderings depict such things as carvings, ceramics, costume, furniture, glass, metal, textiles, tools, and utensils and may be studied by qualified researchers at the gallery by appointment. Some specific items are depictions of "Negro Handicrafts from Southern Plantations," "Rock Paintings (Petroglyphs) from Southern California," and architectural renderings of "Missions." Slide sets covering such subjects as "Pennsylvania German Folk Arts," "Crafts of the Spanish Southwest," "Early American Textiles," and "American Folk Pottery" are available from the gallery's Extension Service on a loan basis without charge for lecture and study purposes.

***National Collection of Fine Arts.*** Devoted to the study and presentation of American art from its beginnings to the present, this museum's extensive collections include a wide range of American paintings, sculptures, prints, and drawings, as well as a specialized library of fifteen thousand volumes, a photographic collection, clipping files, and the Archives of American Art. All material not on exhibition is available for examination by qualified researchers.

***National Gallery of Art.*** A bureau of the Smithsonian separately administered by its own board of trustees, the gallery contains a major collection of American and European art, including the Garbisch Collection of American Primitive Painting, dating from the eighteenth century.

***National Museum of History and Technology.*** The museum has exhibits and collections documenting American material culture,

the history of technology, applied arts, and national and military history in addition to departments of Applied Arts, Cultural History, Industries, and Science and Technology (see no. 49) and the Van Alstyne Collection of American Folk Art.

***National Museum of Natural History and Museum of Man.*** A major collection and research facility focusing on man and his natural surroundings, this museum includes significant anthropological and archaeological holdings and the Department of Anthropology and Center for the Study of Man (see no. 50).

***Renwick Gallery.*** A department of the National Collection, the Renwick is charged with presenting changing exhibitions of American crafts and design, past and present, one aspect of which is folk art. Recent exhibitions have included "The Stitch Pictures of Ethel Mohamed," a living folk artist from Mississippi; "Paint on Wood: Decorated American Furniture since the Seventeenth Century"; and an exhibition of American pieced quilts.

***Research Institute on Immigration and Ethnic Studies.*** The institute sponsors and disseminates research on social and cultural issues related to contemporary immigration to the United States. Studies may focus on adjustment and adaptation of various migrant groups, ethnicity, or anthropological implications of immigration. The institute sponsors workshops, hosts fellows working on immigration research, and publishes bibliographic studies and occasional papers.

**What/For Whom**

All Smithsonian facilities (located in Washington, D.C., except as noted) are open to the general public. Research libraries and collections are open to qualified scholars who make arrangements with the Office of Education and Training. Specialists are occasionally available, for a fee, to provide consulting services. Listings of photographs of items in the collections available for purchase in specific subject areas may be requested from the Customer Services Branch, Photographic Services Division

**Contact for Information**

Office of Public Affairs, Smithsonian Institution, Washington, D.C. 20560

# 47 DIVISION OF PERFORMING ARTS

Smithsonian Institution

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**Assistance Available**

***Performing Arts Series.*** The division sponsors eight different series of music and dance performances ranging from the Jazz Heritage Series to a Country/Bluegrass Music Series to "People and Their Culture," a series of ethnic music and dance presentations, which in 1977 included Gambian Griots (storytellers), the Noh Theatre from Japan, and a Burmese dance troupe. For more information about the series, held in the winter months at the Smithsonian Institution, contact the Central Box Office. Representatives of ethnic groups interested in appearing as performers should contact the Division of Performing Arts.

***Recording Program.*** Several albums of jazz reissues and albums of little-known jazz musicians, including the six-record Smithsonian collection of classic jazz, are available for purchase. Each recording is accompanied by a complete discography and fine liner notes. The Jazz Oral History Project, sponsored by the National Endowment for the Arts (see no. 34), enables the division to make recordings of interviews with leading figures in the history of jazz. A large collection of these tapes is available for reference.

***African Diaspora Program.*** The division develops performing arts presentations, symposia, and research publications in the area of black culture. Reference materials developed in conjunction with the Festival of American Folklife (see no. 53), such as tapes, slides, and field notes relating to African and black American cultural traditions and communities, are available for use by qualified researchers.

**What/For Whom**

Performances and free workshops may be attended by the general public; reference collections are open to qualified researchers.

**Contact for Information**

Division of Performing Arts, Smithsonian Institution,
Washington, D.C. 20560

# 48 FOREIGN CURRENCY PROGRAM

Smithsonian Institution

**Assistance Available**

Grants are awarded for basic research by established scholars to be conducted in foreign countries for which the United States holds excess foreign currency, including at present India, Pakistan, Egypt, Burma, and Guinea. Most grants support basic research in anthropology and archaeology, although studies have also been supported in biology, demography, folklife (including studies of ancient crafts, technologies, and folkways), immigration, and other museum-related subjects. Only legitimate costs of research—such as travel expenses, project staff salaries, and equipment—are authorized and must be met with foreign currencies expended in the country where the research is being carried out. The training of graduate students may be included. Projects may be binational with the American grantee institution collaborating with an institution in the host country. A program announcement is available.

**What/For Whom**

Project grants average $30,000 to U.S. institutions of higher education, museums, and research institutions on behalf of established scholars for small- or large-scale research projects.

**Example**

Recent folklife-related research has included support for an American folklorists' study of ancient cultures as part of the "Old Ways in the New World" section of the Smithsonian's Festival of American Folklife, film and scholarly documentation of traditional religious dance and music rituals in India, and studies of traditional Polish musical instruments.

**Contact for Information**

Foreign Currency Program, Office of International Programs, Smithsonian Institution, Washington, D.C. 20560

# 49 NATIONAL MUSEUM OF HISTORY AND TECHNOLOGY

Smithsonian Institution

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**Assistance Available**

The museum's extensive collections, archives, and library document the history of American material culture, arts and manufactures, science and technology, and national and military history. Departments with the greatest revelance for the study of American material and folk culture, anthropology, and ethnic studies are described below.

***Department of Applied Arts.*** The Division of Graphic Arts maintains a library of approximately 3,000 volumes, a collection of 45,000 printed specimens representing commercial and artistic printing techniques of all periods, and actual machinery such as printing presses, typesetting equipment, and several hundred patent models of nineteenth-century printing machinery. The Division of Photographic History's collections include more than 5,000 publications; lenses, shutters, cameras, projectors and other apparatus in the field of still and motion picture photography; and 800,000 photographs pertinent to the technological and esthetic history of photography. The Division of Textiles collections, numbering over 40,000 American and Western European items, include fibers, fabrics, and machines and implements used in their manufacture dating from the seventeenth century. Among them are collections of coverlets, laces, quilts, samplers, shawls, hand looms, and spinning wheels.

***Department of Cultural History.*** The Costume and Furnishings Division includes American costume, wearing apparel, and personal adornment; many items expressive of the dress of the Victorian era and the nineteenth-century factory age: and furnishings of the post-Civil War period, including furniture and related household materials. The Ethnic and Western Cultural History Division maintains reference files and artifact collections pertaining to regional and ethnic groups, including Afro-, Sino-, Slovene-, and Spanish-Americans, as well as documentation of the material

culture of the frontier and settlement periods of the West. The Musical Instruments Division is concerned with performance and related research exhibits of musical instruments from America and Western Europe, which include a collection of American and European traditional and popular folk instruments. Native American musical instruments are housed in the Department of Anthropology (see no. 50). The division also maintains iconographic and archival materials, ranging from tape recordings to photographs, documenting the collections and sponsors demonstrations and performances using traditional instruments throughout the year. The Preindustrial Cultural History Division maintains collections and research materials focusing on preindustrial handcrafts, including hand tools and processes of historic crafts, especially those from along the eastern seaboard. Collections of furniture, silver, pewter, woodenware, pottery, educational materials, and folk art are displayed in the Hall of Everyday Life in the American Past.

***Department of Industries.*** The Division of Extractive Industries maintains collections of American agricultural and forestry implements and machinery of every time period, a food technology collection emphasizing dairy husbandry, collections documenting the history of mining technology, with emphasis on the coal industry, a large photograph collection of mining subjects, and historical collections on the petroleum, iron, and steel industries. The Collection of Business Americana in this division provides a basis for major research in American business and industrial history. The administrative office of the Association for Living Historical Farms and Agricultural Museums, a private nonprofit educational organization, is located in the Division of Extractive Industries, and publishes the bimonthly *Living Historical Farms Bulletin*. The collections of the Division of Ceramics and Glass contain examples of ancient glass from the fifteenth century B.C. to the thirteenth century A.D. and Western European and American glass from the seventeenth century to the present. The ceramic collections include European and American ceramics from the eighteenth, nineteenth, and twentieth centuries as well as examples of Chinese and Japanese export porcelains. The Transportation Division's collections include archival ship plans, models of ships, full-size road and railroad vehicles, firefighting equipment, and a selection of scrimshaw work.

***Department of Science and Technology.*** The Mechanical and Civil Engineering Division maintains extensive collections of original objects, models, and archival materials of all periods, including

a large collection of hand and machine tools from such crafts as coopering, blacksmithing, carpentry, and plumbing, supplementing collections of tools at the Department of Industries.

**What/For Whom**

Research facilities for use by qualified scholars. Fellowships are offered in selected areas of research by the Office of Academic Studies (see no. 52).

**Contact for Information**

(Appropriate department and division), National Museum of History and Technology, Smithsonian Institution, Washington, D.C. 20560

# 50 NATIONAL MUSEUM OF NATURAL HISTORY AND MUSEUM OF MAN

Smithsonian Institution

**Assistance Available**

The National Museum of Natural History and Museum of Man maintain collections and archives covering all aspects of the natural sciences. Only divisions specifically related to anthropology are described below.

***Department of Anthropology.*** The archaeological and ethnological collections of the department contain over one million specimens from all parts of the world and represent native American tribes from the United States and Canada particularly well. Research has been conducted in various parts of the United States documenting, for example, the survival of arts, crafts, and household industries in the Plains and Eastern Woodlands cultures. The department's Native American Language Revitalization Program provides information on pedagogical and linguistic skills to native American groups seeking to establish programs to revive and preserve their own native languages. In addition to its specimen collections, the department houses a specialized library containing many materials relating to North American Indians, which is open to qualified scholars. The publication *Smithsonian Contributions to Anthropology*, which replaced the bulletins of the former Bureau of American Ethnology, began in 1965. With the Office of Museum Programs, the department jointly administers a museum training program for native Americans (see no. 54).

***National Anthropological Archives.*** Organized in 1965 as part of the Department of Anthropology, the archives serves as the depository for the department's records, those of its predecessor the Bureau of American Ethnology, and private papers relating to all cultures of the world and to the history of anthropology, with special emphasis on materials relating to American Indians. Most of the official records and manuscript collections in the archives date from 1847 to 1970. Included among the major series of official records are correspondence files of the Bureau of Ameri-

can Ethnology and files of information and correspondence from the anthropological units of the former United States National Museum and the present National Museum of Natural History. Included among the collections of private papers are vocabularies, grammatical data, and texts relating to Indian and other languages; ethnographic field notes and reports; and transcripts of oral history and music. Also deposited in the archives are records of the American Anthropological Association, the American Ethnological Society, the American Society for Ethnohistory, the Anthropological Society of Washington, D.C., and the Central States Anthropological Society.

Most of the 90,000 items included in the photographic holdings of the archives date from 1860 to 1930. A general file of black-and-white prints relating to North American Indians includes portraits as well as pictures illustrating dwellings, costumes, domestic activities, industries, and the arts. A list of "Selected Portraits of Prominent North American Indians" is available. Several manuscript and photograph collections relate to the work of American anthropologists and linguists and to foreign cultures as well.

The archives administers the American Indian Cultural Resources Training Program to train and assist native Americans involved in tribal history programs. Round trip air transportation and living expenses are provided to enable participants to spend up to two months in Washington, D.C., doing historical research in the photographs and manuscripts at the archives and other major cultural resource institutions such as the National Archives (see no. 29) and the Library of Congress (see no. 31). Applicants must be nominated by their tribal governments and must be fluent in English. Only one person from a tribe will be chosen. For more information, contact the director of the National Anthropological Archives.

***Center for the Study of Man.*** The center coordinates a worldwide program of interdisciplinary, cross-cultural research projects conducted by the Smithsonian with other research organizations. Although much of the center's work focuses on foreign cultures, ongoing research is conducted on surviving American Indian groups in the eastern and southern parts of the United States. The center has also undertaken preparation of a twenty-volume encyclopedic work on North American Indians that will summarize scholarly knowledge of the history and cultures of all North American

Indians and Eskimos from prehistoric times to the present. The first volume of this series, entitled *Handbook of North American Indians,* is due to be published by the Government Printing Office in 1977. The center also administers a program of small grants supporting urgent field research in anthropology to document and recover ethnological data on vanishing cultural groups. For example, the center supported research by an anthropologist in Arizona on a system of writing developed by a member of the Apache Nation.

**What/For Whom**

Research facilities for use by qualified scholars. Training program for native Americans. Fellowships are offered in selected areas of research by the Office of Academic Studies (see no. 52).

**Contact for Information**

(Appropriate division), National Museum of Natural History and Museum of Man, Smithsonian Institution, Washington, D.C. 20560

# 51 NATIONAL ANTHROPOLOGICAL FILM CENTER

Smithsonian Institution

**Assistance Available**

Established in 1975, the National Anthropological Film Center is a research and visual data resource center with programs and facilities for the study, documentation, and preservation of visual information on human behavioral and cultural variations. Special attention is given to documenting vanishing traditional cultures of the world and unique or nonrecurring events. More stable cultural variations are also documented, usually in collaboration with anthropologists, folklore specialists, regional experts, and members of the cultural groups to be filmed. The center's holdings, for example, include film documentation of the Smithsonian's Festival of American Folklife and American family life. The center accepts deposits of motion picture film footage which meet established standards of research potential; it develops methods, guidelines, and equipment to increase the permanent research value of visual records of vanishing ways of life and culture. A research film library is being equipped with high-speed, slow-motion, and stop-frame viewers, film readers, and editing tables. The center also assists minority cultures in preserving visual information on their cultural heritage and occasionally trains individuals from such cultures to participate in filming studies of their own or related cultures.

**What/For Whom**

The center's collection and facilities are open to qualified scholars.

**Contact for Information**

National Anthropological Film Center, Smithsonian Institution, Washington, D.C. 20560

# 52 OFFICE OF ACADEMIC STUDIES

Smithsonian Institution

**Assistance Available**

Fellowships with stipends are available for research at the Smithsonian Institution under the supervision of a staff member. Research may be conducted in any subject for which the Smithsonian has materials in the collections or specialists on the staff, including but not limited to the history of art, including folk art, American material and folk culture, anthropology and ethnic studies, and the history of music and musical instruments, ethnomusicology, and performance practices. Fellowships are generally awarded for not less than six or more than twelve months and include research and travel allowances. The main categories of assistance (as described in *Smithsonian Opportunities for Research,* available from the office listed below) are:

***Smithsonian Fellowships.*** Stipends of $10,000 per year are available to researchers with a Ph.D. or equivalent degree, or who are of recognized scholarly standing.

***Predoctoral Fellowships.*** Stipends of about $5,000 per year are open to candidates for a Ph.D. or equivalent degree who are working on dissertation research projects approved by their universities or departments and by the Smithsonian staff member serving as research supervisor.

***Research Participation Program.*** Stipends of $100 per week for ten-week periods are open to graduate students interested in pursuing directed research projects.

***Smithsonian Study Program.*** Financial assistance is generally not provided by this program, but the Smithsonian does arrange for students or other individuals to work on specific projects in any area of the institution for periods of at least twelve weeks. Assignments consist of supervised tasks which allow the participant an opportunity to learn about specified subjects while participating in the ongoing work of an institution staff member. The Smithsonian

cooperates with schools wishing to grant academic credit for these assignments.

**Example**

Support recently given for research in folklife-related areas includes a 1975 Postdoctoral Fellowship for the study of Crow Indian culture and early Plains ethnology; a 1975 Predoctoral Fellowship for the study of alleys, alley dwellings, and alley dwellers in Washington, D.C., 1850–1970; 1975 appointments of five college students to work on various aspects of the Festival of American Folklife; two 1976 Predoctoral Fellowships for the study of the history of the mandolin and for an analysis of the content and structure of stories and tales traditionally handed down within American families; and a 1977 Predoctoral Fellowship for the study of the hammered dulcimer.

**What/For Whom**

Research training fellowships for scholars and graduate students. Appropriate professional Smithsonian staff must be willing to act in a supervisory capacity.

**Contact for Information**

Office of Academic Studies, Smithsonian Institution, Washington, D.C. 20560

# 53 OFFICE OF AMERICAN STUDIES

Smithsonian Institution

**Assistance Available**

***American Studies Program.*** In association with several universities in the Washington area, the Smithsonian offers an American Studies Program which enables scholars and graduate students to use the Smithsonian's unique resources in pursuing American studies. Various courses, seminars, and directed research projects have focused on "Material Aspects of American Civilization," an introduction to Smithsonian resources in American material culture; vernacular architecture; early American decorative arts; industrial and historical archaeology; and technological, architectural, and urban history.

***Folklife Program.*** The Smithsonian's Folklife Program was initially established in the Division of Performing Arts in 1967. The program changed from a performance-oriented one to a research center in 1976, when it became part of the Office of American Studies. The Folklife Program is charged with collecting, preserving, and presenting the artifacts and performances of our nation's oral traditions; encouraging the continued survival of living cultural forms whose existence is endangered by the institutions of modern technological society; developing scholarly documentation of the papers, films, tapes, and other materials amassed during Smithsonian folklife festivals; and planning and developing future folklife programs and presentations in conjunction with other Smithsonian divisions. The program's work proceeds under the direction of the Smithsonian Folklife Advisory Council composed of twelve members representing various disciplines within the Smithsonian complex. The Smithsonian's Festival of American Folklife—a living-museum presentation of American expressive folk traditions held annually since 1967 on the national Mall in Washington, D.C.—is coordinated by the Folklife Program and its advisory council and is produced by the Division of Performing Arts (see no. 47). The Folklife Program, working cooperatively with the Library of Congress's American Folklife Center (see no.

32) and the Arts Endowment's Folk Arts Program (see no. 35) assists in the development of folklife festivals and activities in selected parts of the country where no equivalent programs exist. The Folklife Program prepared a traveling exhibit, Handcrafts of the Southeast, which is available from SITES (see no. 55).

***What/For Whom***

Courses for scholars and graduate students; technical assistance for folklife programs and folk festivals. Photographic and tape recorded documentation of ten years of Smithsonian folklife festivals is available for scholarly research.

**Contact for Information**

(Appropriate division), Office of American Studies, Smithsonian Institution, Washington, D.C. 20560

# 54 OFFICE OF MUSEUM PROGRAMS

Smithsonian Institution

**Assistance Available**

The Office of Museum Programs administers the following programs providing financial and technical assistance to museums, including folklife or folk art museums.

***National Museum Act.*** Under the provisions of the National Museum Act of 1966, technical aid to museums and museum professionals throughout the United States and abroad is provided as is financial support for specific projects which advance the museum profession through training, research, or publication. Specific fiscal 1977 grants support seminars and workshops, stipends to individuals for conservation studies, stipends for graduate or professional education and training, stipends for museum internships, travel for museum professionals, special studies and research, and professional and technical assistance. Funds may not be used for general operating expenses or for costs of constructing or renovating museum buildings or purchasing acquisitions or equipment. For example, a fiscal 1977 grant was made to the Norwegian-American Museum at Decorah, Iowa, for a five-day workshop on the special needs of immigrant ethnic museums, and a travel grant was made to the International Museum of New Mexico for a staff person to study Mexican folk art. Guidelines are available from the National Museum Act, Arts and Industries Building, Smithsonian Institution, Washington, D.C. 20560.

***Native American Training Program.*** The purpose of this program is to help native American people develop the expertise to establish and manage their own museums and cultural institutions. Interested native American applicants should contact the Native American Training Program coordinator for further information.

The office also assists museums by offering a series of workshops for professional museum staff, by providing information on conservation and museum management, and by administering an internship program for students and museum professionals to get

on-the-job museum training by working in any Smithsonian department for periods of six weeks to a year.

**What/For Whom**

Technical or funding assistance for museums, museum professionals, native Americans, and museology students.

**Contact for Information**

Office of Museum Programs, Arts and Industries Building, Smithsonian Institution, Washington, D.C. 20560

# 55 SITES

## Smithsonian Institution

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**Assistance Available**

The Smithsonian Institution Traveling Exhibition Service (SITES) rents traveling exhibits on a wide range of subjects including the visual arts, design and crafts, architecture, history, science, photography, and technology. More than two hundred exhibitions are on continuous tour. Rental fees, which cover most organizational expenses, including insurance, range from $50 to $5,000 for standard exhibits. The borrower is required to pay outgoing transportation charges to the next exhibitor. Exhibitions are offered for four-week periods unless otherwise specified. Listings of exhibitions are available. SITES also circulates exhibitions organized by other institutions and individuals as a service to the museum profession and advises others on how to circulate shows.

**Example**

Folk-related subjects of 1977 traveling exhibits include the influence of Shaker design on the evolution of design in Denmark, folk woodcuts from northeastern Brazil, American folk crafts of the deep South, a history of American floor coverings from colonial times to the present, Mexican folk baroque architecture, handcrafts of the Southeast, North American Indian baskets, the history of American agriculture, American coverlets, blacks in the westward movement, and photographs of the American frontier.

**What/For Whom**

Traveling exhibits for rent by museums, libraries, art galleries, and educational and cultural institutions and organizations. A signed contract is required.

**Contact for Information**

Traveling Exhibition Service, Smithsonian Institution, Washington, D.C. 20560

# SELECTED BIBLIOGRAPHY

Note: The following publications contain detailed information on the federal government and its programs. All federal agencies described in this guide will make available funding guidelines or informative materials describing their programs or services upon request.


Associated Councils of the Arts.
*Cultural Directory: Guide to Federal Funds and Services for Cultural Activities.* New York: Associated Councils of the Arts, 1975.

A guide to the art and cultural resources of the federal government, including descriptions of 250 federal programs providing funds or technical assistance for cultural activities, 47 federal cultural advisory groups, and federal laws and regulations affecting the arts. General subject index.

Executive Office of the President. Office of Management and Budget.
*Catalog of Federal Domestic Assistance.* Washington, U.S. Government Printing Office. Published annually in the spring and updated in the fall.

The single authoritative, government-wide compendium containing detailed descriptions of all programs, services, and activities provided by all executive departments, agencies, and instrumentalities of the federal government that provide assistance or benefits to the American public. Indexed by agency, program, function, popular name, applicant eligibility, and subject.

General Services Administration, National Archives and Records Service.
*United States Government Manual.* Washington, U.S. Government Printing Office. Published annually.

The official handbook of the federal government describing the organization, purposes, and programs of most government agencies. The manual includes names of top personnel, telephone numbers, and organization charts.

National Trust for Historic Preservation.
*A Guide to Federal Programs: Programs and Activities Related to Historic Preservation.* Washington: National Trust for Historic Preservation, 1974.
*A Guide to Federal Programs for Historic Preservation: 1976 Supplement.* Washington: Preservation Press, 1976.

The guide and its supplement describe all federal programs that assist historic preservation and environmental education activities. General subject index.

U.S. Department of Agriculture, Rural Development Service. *Guide to Federal Programs for Rural Development.* Washington: U.S. Government Printing Office, 1975.

A guide to all available federal assistance programs for rural development.

U.S. Department of Health, Education, and Welfare, Office of Education. *Catalog of Federal Education Assistance Programs: An Indexed Guide to the Federal Government's Programs Offering Educational Benefits to the American People.* Washington, U.S. Government Printing Office. Published annually.

A guide to all programs administered by the Office of Education and other federal agencies in support of educational services, professional training, or library services available to the general public. Extensively indexed by administrative agency, authorization, public law, U.S. Code, beneficiary, program name, and general subject.

# INDEX

The contents of this book are indexed by subject matter. Listings of all programs by federal agency appear at the front of the book. Numbers in the index refer to program numbers and *not* to page numbers. The abbreviations and acronyms listed below are used in the index to identify federal agencies.

| | |
|---|---|
| **Arts Endowment** | National Endowment for the Arts |
| **BIA** | Bureau of Indian Affairs (Department of the Interior) |
| **Commerce** | Department of Commerce |
| **GSA** | General Services Administration |
| **HEW** | Department of Health, Education, and Welfare |
| **HUD** | Department of Housing and Urban Development |
| **Humanities Endowment** | National Endowment for the Humanities |
| **Interior** | Department of the Interior |
| **Labor** | Department of Labor |
| **NARS** | National Archives and Records Service (General Services Administration) |
| **National Gallery** | National Gallery of Art (Smithsonian Institution) |
| **National Trust** | National Trust for Historic Preservation |
| **NPS** | National Park Service (Department of the Interior) |
| **NSF** | National Science Foundation |
| **OE** | Office of Education (Department of Health, Education, and Welfare) |
| **Smithsonian** | Smithsonian Institution |
| **State** | Department of State |
| **USDA** | Department of Agriculture |

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